THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 60. NEW YORK: SATURDAY, FEBRUARY 21, 1880. Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

ANNIE FOX.
Leading Business. Season of 1879-80.
Wood's Museum Dramatic Co., Philadelphia.

ALICE CHANDOS.
Soubrettes, Juveniles and Characters.
Address N. Y. MIRROR.

ADELAIDE CHERIE,
With Ada Cavendish Co.
Address this office.

ALICE HASTINGS.
Singing Soubrette and Light Comedy.
Disengaged. Address agents or MIRROR office.

ANNIE WAKEMAN.
Daly's Theatre.
Engaged for the Season.

A. TORRIANI, JR.
Engaged with John T. Ford.
Season of 1879-80. Address this office.

CHARLES GILDAY.
Tony Pastor's Theatre, this week.
Address this office.

CLARENCE MERIGHI.
Light Comedy and Juveniles.
With Adele Belgarde, Season 1879-80.

CYRIL BOWEN.
Juveniles.
Address this office.

C. A. McMANUS.
With Bartley Campbell's Galley Slave Comb. Address 421 N. Eighth Street, Phila.

CHARLES WEBSTER.
In Bartley Campbell's Galley Slave.
Season 1879-80.

CARLOTTA EVELYN.
Arabian Night Co.
En Route.

CHAS. HARKINSON.
With Hill's All the Rage Co.

CHAS. P. BROWN.
Author Minnie Palmer's Boarding-School. Troubles, by Revellers, etc. Address MIRROR.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Agents, or 96 F. Street, South Boston, Mass.

CHARLES H. KIDDER.
Juvenile. With Barney Macauley.
Season of 1879-80.

CHARLES J. EDMONDS.
Now in Deadwood.
Address this office.

DE LOSS KING.
Walking Gents or Juveniles.
Academy of Music, Jersey City.

DORA STUART.
As Mrs. Dinkle in Our German Senator.
Gus Williams Combination.

ERNEST NEYER.
Leader of Orchestra.
Staddard Theatre, N. Y.

E. L. WALTON.
Comedian. At Liberty.
Address care C. R. GARDINER, 12 Union Sq.

EMMA JONES.
Singing Soubrette & Characters. Samantha Smith, Minnie Palmer's Boarding-School.

E. M. HOLLAND.
As Riffardini the Tenor.
Late of Wallack's. Union Sq. Traveling Co.

EDWIN F. THORNE.
With Arabian Night Co.
En Route.

EDWARD KENDALL.
Basso Cantante. Juveniles and English Operas. At Liberty. 154 Court St., Boston.

EMMA LIBBY.
Soubrette.
With Minnie Palmer's Boarding-School.

EDWARD L. WALTON.
Leading Comedian. In Fate.
Nard Almayne Company.

ETHEL LYNTON.
With The Tourists in The Palace Car.
Address this office.

EDWARD WARREN.
Juvenile.
Address Agents.

ED. P. WILKS.
Daly's Theatre.
Season of 1879-80.

E. M. SMITH.
Daly's Theatre.
Season of 1879-80.

EDWIN PRICE.
Leading Man, Fanny Davenport Comb.
Address this office.

ELEANOR READE.
Late with Pugh & Jarrett's Ruth Co.
At Liberty. Address St. Cloud Hotel, City.

F. S. HARTSHORN.
First Old Man.
Bartley Campbell's Galley Slave.

FRANK HAYDEN.
With Reeves' Opera Company.
Care Ditson & Co., Boston.

FLORENCE ELMORE.
Zoe in The Octoroon.
Engaged with Gotthold for the Season.

FANNY McNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

FRANK EVANS.
As Sidney Norcott in Bartley Campbell's Galley Slave. Season of 1879-80.

FANNIE BEANE.
Tony Pastor's Theatre, this week.
Address this office.

FRANK W. SANGER,
Juveniles.
Address this office.

FRED. JEROME.
With Grover's Boarding House Co.
Season of 1879-80.

FLORENCE CHASE.
Leading business. Phila., until Dec. 1,
Care C. R. Gardiner, 12 Union Square.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.

GEORGE MORDAUNT.
Disengaged.
Address care NEW YORK MIRROR.

G. A. HENDERSON.
In Bartley Campbell's Galley Slave.
Season 1879-80

GEO. C. DAVENPORT.
Stage Manager Minnie Palmer's Boarding-School. For the Season.

GEORGE L. SMITH.
Manager Our School Days Comb.
Address care C. R. GARDINER, 12 Union Sq.

HENRY MILLS.
Comedian. Characters, Singers, &c.
Address care C. R. GARDINER.

HARRY COURTAINE.
As Cuthbert Fielding
In A False Friend.

HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Season of 1879-80.

HELEN A. TRACY.
Leading Business.
Union Square French Flats Co.

HARRY VAUGHN.
As Raoul in the Celebrated Case.
Union Square Company. Address this office.

HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. 109 Fourth Av., N.Y.

HELENE ADELL.
Leading Business.
Season of 1879-80. Halifax, N. S.

HARRY SELLERS.
General Agent.
With Almayne Comedy Co.

J. C. KENNY,
Leader of Orchestra,
Address this office.

JOS. FRANKAU,
Low and Character Comedy.
Address this Office

JOHN E. HENSHAW.
With Millard's Eccentrics.
Principal Comedian. Address this office.

J. H. RYLEY.
Comedian and Character Actor. Fifth Avenue Theatre. Address 26 East 20th Street.

KATIE BLANCKE.
Soubrette.
Gus Williams Combination, Season 1879-80.

LOUISE MULDENER,
Leading Lady.
Address care N. Y. MIRROR.

LIZZIE MAY ULMER.
Soubrette.
Address Agents.

LOUISE TEMPLE.
At Liberty. Can be engaged for Hebe or Soubrette parts, Address this office.

L. F. LAWRENCE.
Tenor, Daly's Theatre.
Season 1879-80.

LESLIE GOSSIN.
Leading Business.
At Liberty.

LINA TETTENBORN.
German Dialect Business. Soubrette.
Address 58 East 9th Street, N. Y.

MRS. LOUISA MORSE.
First Old Woman.
Address Agencies.

MATTIE LANCASTER.
Prima-Donna Soprano.
Address 315 East 13th St., N. Y.

MISS MINNIE PALMER.
Address this office.

MARION LAMAR.
Address this office.

MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MRS. CLARA FISHER MAEDER.
Almayne Comedy and Dramatic Co.
En Route.

MISS FLORENCE ELLIS.
Prima Donna Assoluta.
Philadelphia, Pa.

MISS EMILY RIGL.
As Francesca in Bartley Campbell's Galley Slave Co. No. 2. Her original part in No. 1.

MINNIE VINING.
As Nancy Malone the Keener.
In the Shaugraun at Wallack's.

MARIE PRESCOTT.
With Adelaide Neilson.
Address Globe Theatre, Boston.

MARIE BARNARD.
Principal in English Opera Bouffe and Burlesque. Care C. R. GARDINER, 12 Union Sq.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Sip.

MRS. R. L. DAVENPORT.
Instructress in Reading, Elocution and Preparing for the Stage. 103 West 38th St., N.Y.

MARCUS R. MAYER.
Business Manager Fanny Davenport.
Season of 1879-80.

MARK SMITH.
Jarrett's Fun on the Bristol Co.
En Route.

MISS MARIE CHESTER.
N. Y. Park Theatre Company.
Season of 1879-80.

MISS ESTELLE MORTIMER.
Leading and Light Comedy.
As Psyche in the Galley Slave at Haverly's.

MISS GEORGIE SHERIDAN.
Disengaged.
Address this office.

MRS. E. B. HOLMES.
Kate Girard Company in Prejudice.
On the Road.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MARION DARCY.
Leading Lady.
With Agnes Herndon Combination.

MISS LOUISE DEMPSEY.
Singing Soubrettes and Boys.
Address care C. R. GARDINER.

NELLIE BARBOUR.
As Psyche in The Galley Slave.
Bartley Campbell's Co. No. 2.

NELLIE LARKELLE.
Disengaged.
Address C. R. GARDINER, 12 Union Sq.

NELSON DECKER.
Almayne Comedy and Dramatic Co.
En Route

NANNIE EGBERTS.
Disengaged.
Address care agents or MIRROR office.

N. S. WOOD.
Boy Detective and other Specialties.
Address this office.

OWEN FAWCETT.
Galley Slave Co. En Route.
Address C. R. GARDINER, 12 Union Sq.

O. H. BARR.
The Baron in Campbell's Galley Slave No. 2. En Route.

OSCAR WOLFF.
Walking Gent.
Address 36 E. 12th St.

OTIS A. SKINNER.
As Horace de Chatauroux in Wives.
Park Theatre, Brooklyn.

OLIVER W. DOUD.
Stage Manager Jos. K. Emmet.
Season 1879-80.

OGDEN STEVENS.
243 West 14th Street,
New York.

PEARL EYTINGE.
Leading Juveniles.
Address care N. Y. MIRROR.

PERCY HUNTING.
Daly's Theatre.
Season of 1879-80.

PHILIP BECK.
Bandmann's Combination. En Route.
Iago, Romeo. Macduff, Richmond, Gratiano.

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Frolliques, Season '79-80.

NELLIE LARKELLE.

GRACE BENNETT.
Address at N. Y. MIRROR office.
12 Union Square, N. Y.

GEORGE T. ULMER.
Comedy and Character Business.
With My Partner. Address this office.

GEO. L. SMITH.
Advance Agent. At Liberty.
Address this office.

GEORGE S. ROBINSON.
FLORENCE ROBINSON.
An Arabian Night Combination. En Route.

HELEN VINCENT.
In Bartley Campbell's Galley Slave.
Season 1879-80.

HUGH H. D'ARCY.
Avant Courier.
Minnie Palmer's Boarding-School.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY, 14 Union Sq.

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
At Liberty. Address SIMMONDS & BROWN.

JAMES L. CARHART.
First Old Man.
Ada Cavendish Co. Season 1879-80.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

JOHN E. INCE.
Comedian and Character Actor. As Prof. Gimcrack, Minnie Palmer's Boarding-School.

JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

J. F. BREIN.
Daly's Theatre.
Season of 1879-80.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street, or Agents.

J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-8 .
Address care this office.

LEONARD S. OUTRAM.
Leading Business. Miss Herndon's Co.
On Tour. Address 156 W. 14th Street, N. Y.

LEONA MOSS.
At Liberty
Address care MIRROR.

LOUISE DICKSON.
As Flora Bruce.
Gus Williams' Combination.

LOUISE LEIGHTON.
Principal English Soprano.
Address care C. R. Gardiner, 12 Union Square.

LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

LOUIS MESTAYER.
Almayne Comedy and Dramatic Co.
En Route.

LILLIAN CLEVES CLARKE.
As Lady Alice in Hearts of Steel. Niblo's Garden. Address MIRROR Office, 12 Union Sq.

L. GARRONE.
Treasurer.
Minnie Palmer's Boarding-School.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrion, Rose (2)
Belden, Clara
Burgess, Cool
Brand, Michael
Booth, Edwin
Cavendish, Ada
Congdon, Stella
Church, Edw. A.
Clark, Harry.
Dobson, Frank
Doud, Frank
Davis, C. L.
De Astee, Helen
Darling, C. W.
Fraser, John (6)
Gardner, Kitty
Gayler, Frank (2)
Grau & Wolfsohn
Hutchings, Alice
Hall, Clinton
Hofele, F. W. (2)
Levannon, Alfred
Leighton, Louise
Mackay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Rowe, Geo. Fawcett
Reade, Miss E.
Stevens, Chas.
Scott, Lester F,
Schwab, Fred.
Sessions, Edith K.
Sanger, Frank.
Temple, Louise (2)
Traynor, Frank
Tannehill, Frank
Vaque, Elsie
Whitman, Miss Ada

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM CO.—
Cincinnati, O., this week; Louisville, 23, 24, 25; Dayton, O., 28.
ADELAIDE NEILSON.—
Boston, 16, two weeks.
ABBEY'S HUMPTY DUMPTY CO.—
Booth's Theatre, N. Y. City, Feb. 2, eight weeks.
ADA CAVENDISH.—
Washington, D. C., this week.
ALICE OATES.—
Rochester, 17, 18; Hamilton, Can., 19; Toronto, 21; Buffalo, 23; Olean, Pa., 24; Bradford, 25; Erie, 26; Sandusky, O., 27; Toledo, 8.
ADA GRAY AND WATKINS COMB.—
Michigan City, Ind., 17, 18; Laporte, 19, 20; South Bend, 21, 23; Elkhart, 24, 25; Goshen, 26, 27.
AN ARABIAN NIGHT, UNDER G. H CASSIDY.—
Toronto, 16, week; Kingston, 23; Montreal, 24, five nights.
AN ARABIAN NIGHT, FROM DALY'S THEATRE.
Haverly's, Brooklyn, 16, week.
ANNIE WARD TIFFANY.—
Dububue, Ia., 17, 18; Waterloo, 19; Minneapolis, 20, 21; Chicago, 23, one week.
ALVIN JOSLYN COMB.—
Indianapolis, 17, 18, 19; Terre Haute, 20, 21.
E. A. McDOWELL'S DRAMATIC CO—
Montreal, Can., 16, week; Brockville, 25.
BAIRD'S NEW ORLEANS MINSTRELS.—
Jamestown, Pa., 18; Corry, 19; Warren, 20.
BIG FOUR MINSTRELS.—
Chicago, 16, week; St. Louis, 23, week.
BERGER FAMILY.—
La Salle, Ill., 18; Dixon, 19; Sterling, 20; Rochelle, 21; Rockford, 23; Freeport, 24; Rock Island, 25; Galesburg, 27.
BOSTON IDEAL OPERA CO.—
Fall River, Mass., 18; Manchester, N. H., 19; Nashua, 20; Brooklyn, 23, week.
BARNEY MACAULEY—
Washington, 16, week.
BANDMANN CO.—
Indianapolis, 16, week; Detroit, 23, week.
BARLOW, WILSON, PRIMROSE & WEST.—
Columbus, O., 19; Indianapoli2, 20, 21; Madison, 23; Louisville, 24; Frankfort, 25; Lexington, 26; New Albany, Ind., 27; Bowling Green, 28.
BUFFALO BILL COMBINATION.—
Ford's, Baltimore, this week; Williamsburg 23, week.
B. CAMPBELL'S GALLEY SLAVE CO., No. 1.
Cleveland, 16, week; Indianapolis, 23, 24, 25; Terre Haute, 26, 27; Evansville, 28.
B. CAMPBELL'S G'Y SLAVE CO. (NIBLO'S) No. 2.
Low's, Providence, 16, week; Boston, 23, week.
COLLIER'S UNION SQUARE CO.—
Cleveland, 16, week; Erie, 23; Buffalo, 24, five nights.
COLVILLE FOLLY TROUPE.—
Salt Lake City, 17, 18; Denver, 20, week.
CLINTON HALL'S STRATEGISTS.—
Williamsburg this week; Philadelphia, 23, week.
CRITERION COMEDY CO.—
Detroit, Mich., 16, 17, 18; Ypsilanti, 19; Jackson, 20; Kalamazoo, 21; Chicago, 23, week.
CALLENDER'S GEORGIA MINSTRELS.—
Columbus, O., 18; Galion, 19; Bellefontaine, 20; Tiffin, 21; Sandusky, 23; Toledo, 24; Detroit, 25.
DEN THOMPSON.—
New London, Conn., 18; New Haven, 19; Bridgeport, 20; Waterbury, 21; West Meriden, 23; Hartford, 24; Holyoke, 25; Springfield, 26; Worcester, 27; Woonsocket, R. I., 28.
DUPREZ & BENEDICT'S MINSTRELS.—
E. A. SOTHERN AND COMPANY.—
California, 23, six weeks.
EMMA ABBOTT OPERA CO.—
Galveston, Tex., 16, week; New Orleans, 23, week.
EMERSON'S MEGATHERIAN MINSTRELS.—
Lebanon, Pa., 17; Wilkesbarre, 18; Pottsville, 19; Williamsport, 20; Hornellsville, N. Y., 21; Bradford, Pa., 23; Cleveland, 24, 25.
FANNY DAVENPORT AND CO.—
Allentown, 18; Lancaster, 19; Reading, 20; Norristown, 21; Philadelphia, 23, week.
FREDERICK PAULDING.—
Montgomery, Ala., 20, 21; Selma, 23; Meriden, Ga., 24; Vicksburg, 27; Jackson, 28; New Orleans, 29, week.
F. S. CHANFRAU AND CO.—
St. Louis, 16, one week.
FRANK MAYO.—
Olympic Theatre, N. Y.
FORD'S GALLEY SLAVE CO.—
Charlotte, 18; Spartansburg, 19; Greenville, 20; Athens, Ga., 21; Augusta, 23, 24; Atlanta, 25, 26, 27.
E. H. GOUGE'S JERSEY CITY ACADEMY CO—
New Brunswick, 19, 20.
FORBES' DRAMATIC CO.—
Ottawa, 18, 19; Aurora, 20, 21; Elgin, 23; Belvidere, 24; Rockford, 25, 26; Zanesville, Wis., 27, 28.
GILBERT AND SULLIVAN'S THE PIRATES A Co.
Fifth Avenue, New York, till Feb. 28.
GILBERT AND SULLIVAN'S THE PIRAEES Co. B
Philadelphia, 16, this week.
GILBERT AND SULLIVAN'S THE PIRATES Co. C
Buffalo, 21, Cincinnati, 23, week.
GUS WILLIAMS.—
Cincinnati, 16, one week; Louisville, Ky., 23, 24, 25.
GOTTHOLD'S OCTOROON CO.—
Pittsburg, 16, week; Cincinnati, 23, week.
GILL'S PLEASANT PARTY.—
Plymouth, 17; Pittston, 18; Scranton, 19, 20; Bethlehem, 21.
GRAU'S FRENCH OPERA CO.—
Cincinnati, 16, two weeks.
HELEN POTTER'S PLEIADES.—
Youngstown, O., 18; Ravenna, 19; Warren, 20; Canton, 21.
HI HENRY'S PREMIUM MINSTRELS—
Urbana, 18; Bellefontaine, 19; Kenton, 20; Upper Sandusky, 21; Lima, 23; Findlay, 24; Fostoria, 25; Fremont, 26; Clyde, 27; Sandusky, 8.
HAVERLY'S ENTERPRISES:
HAVERLY'S MASTODON MINSTRELS.—
Paterson, N. J., 18; Newark, 19; Stamford, Conn., 20; Norwalk, 21; Bridgeport, 23; New Haven, 24; Waterbury, 25; Meriden, 26; Hartford, 27; Springfield, Mass., 28.
HAVERLY'S CHURCH CHOIR CO.—
Lawrence, Kas., 18; Kansas City, 19, 20; St. Louis, 23, week.
HAVERLY'S GEORGIA MINSTRELS.—
Oil City, 17; Titusville, 18; Bradford, 19; Buffalo, 20, 21; Toronto, 23, 24, 25; Rochester, 26.
HAVERLY'S JUVENILE PINAFORE CO.—
Cincinnati, 16, week; Toronto, 23, week.
HARRY WEBBER, NIP AND TUCK.—
St. Louis, 16, week; Austin, Tex., 17, 18; Houston, 22; Galveston, 25, 26; Jacksonville, Ill., 23; Lincoln, 24; Cairo, 26; Paducah, Ky., 27; Jackson, Tenn., 28.
JOHN T. RAYMOND'S CO.—
Wilkesbarre, 17; Scranton, 18; Albany, N.Y., 20, 21; Boston, 23, two weeks.
JOHN A. STEVENS' UNKNOWN CO.—
Haverly's, New York, 9, two weeks; Concord, 23; Lawrence, 28; Manchester, 25; Haverhill, 26; Salem, 27; Lynn, 28.
J. K. EMMET.—
Baltimore, this week; Albany, 23, week.
JOS. MURPHY'S KERRY GOW.—
JULIA A. HUNT COMB.—
Lancaster, 18, 19; Lebanon, 20, 21; Danville, 23, 24.
JARRETT'S FUN ON THE BRISTOL PARTY.—
Albany, 16, week.
JOHN MCCULLOUGH.—
Galveston, Tex., Feb. 16, week.
JOHN P. SMITH'S TOURISTS.—
Philadelphia, Feb. 9, two weeks.
JANE COOMBS' COMB.—
Bradford, Pa., 18; Olean, N. Y., 19; Titusville, Pa., 20.
JANAUSCHEK COMB.—
Hannibal, Mo., 18; Jacksonville, Miss., 19; Springfield, 20; Lincoln, 21; Bloomington, 23; Pekin, 24; Peoria, 25; Champaigne, 27; Clinton, 28.
KATE CLAXTON COMB.—
Detroit, 16, 17, 18; Ann Arbor, 19; Ypsilanti, 20; Toledo, 21; London, Can., 23; St. Catharines, 24.
KATE GIRARD COMB.—
KIRALFY'S BLACK CROOK.—
Niblo's, New York, 16, two weeks.
LOTTA.—
Boston, this week.
LAWRENCE BARRETT.—
New Bedford, Mass., 18; Taunton, 19; Salem, 20; Brockton, 21; Portland, Me., 22, 24; Rockland, 25; Augusta, 26; Bangor, 27; Lewiston, 28.
LEONARD GROVER'S BOARDING-HOUSE.—
Cincinnati, 16, week.
LOUISE POMEROY AND CO.—
Monticello, Fla., 18, 19; Lake City, 20, 21; Jacksonville, 23, 24, 25, 26; Fernandina, 27, 28.
MILTON NOBLES.—
Griffin, Ga., 18; Macon, 19, 20; Columbus, 21; Opelika, Ala., 23; Selma, 24; Montgomery, 25, 26; Mobile, 27, 28.
MARY ANDERSON.—
Boston, this week.
MCKEE RANKIN TROUPE.—
Chicago, 16, two weeks.
MLISS-PIXLEY PARTY.—
Philadelphia this week; Wilmington, Del., 23; Norristown, Pa., 24; Easton, 26.
MY PARTNER, ALDRICH AND PARSLOE.—
Chicago, this week; St. Louis, 10, week.
Rutland, Vt., 13; Branden, 24; Middlebury, 25; Burlington, 26; Swanton, 27; East Fairfield, 28.
MCALLISTER'S MINSTRELS.—
Newton, Ia., 18, 19; Des Moines, 20, 21; Indianola, 23; Chariton, 24; Ottumwa, 25; Bloomfield, 26; Cameron, Mo., 27.
MAPLESON'S ITALIAN OPERA CO.—
Philadelphia, 16, week; Baltimore, 23, week.
MAGGIE MITCHELL.—
St. Paul, Minn., 19, 20, 21; Minneapolis, 23, 24, 25; Eau Claire, Wis., 26; Madison, 27; Beloit, 28.
MAHN'S FATINITZA CO.—
Meadville, Pa., 18; Oil City, 19; Titusville, 20; Sharon, 21; Pittsburg, 23, week.
MINNIE PALMER'S BOARDING-SCHOOL CO.—
Rochester, 16, week; Louisville, Ky., 23, 24, 25; Indianapolis, 26, 27, 28.
NICK ROBERTS' HUMPTY DUMPTY TROUPE.—
Portsmouth, N. H., 20; Lawrence, Mass., 23; Newburyport, 24; Salem, 25; Gloucester, 26; Haverhill, 27; Manchester, N. H., 28.
OLIVER DOUD BYRON.—
Pittsburg, 23, week.
OOFTY GOOFT COMBINATION.—
Greenville, 18; Newcastle, 19; Wheeling, W. Va., 20, 21; Columbus, O., 23, 24, 25.
PAT ROONEY COMB.—
Worcester, 18; Holyoke, 19; Springfield, 20; Pittsfield, 21; North Adams, 23; Albany, 24; Binghamton, 25.
RICHMOND AND VON BOYLE.—
Jersey City, Feb. 23, 24, 25; Paterson, 26; Newark, 27, 28; Arch, Philadelphia, Mar. 1.
RICE'S SURPRISE PARTY.—
Standard, N. Y., Feb. 2, eight weeks.
RENTZ-SANTLEY NOVELTY CO.—
Pittsburg, 16, week; Philadelphia, 23, week.
RICE'S EVANGELINE CO.—
New Orleans, 8, two weeks.
ROBSON AND CRANE.—
Detroit, 18, 19, 20; Cleveland, 23, week.
REEVES' PARK GARDEN OPERA CO.—
North Adams, 18; Hoosic Falls, N. Y., 19; Bennington, Vt., 20; Manchester, N. H., 21.
RIAL'S UNCLE TOM TROUPE.—
Fairbury, 16; Pontiac, 17; Bloomington, 18, 19; Peoria, 20, 21.
ROSENFELD'S DR. CLYDE COMB.—
Norristown, Pa., 16; Reading, 17, 18; Oil circuit this week.
RIAL & DRAPER'S UNCLE TOM CO.—
New Lisbon, 18; Canton, 19; Wooster, 20; Mansfield, 21; Plymouth, 23; Tiffen, 24; Kenton, 25; Bellefontaine, 26.
STRAKOSCH ITALIAN OPERA CO.—
Hartford, 19; New Haven, 20; Brooklpn, 21; Albany, 23; Troy, 24; Auburn, 25; Syracuse, 26; Rochester, 27, 28.
SALSBURY'S TROUBADOURS.—
Jersey City, N. J., 19, 20, 21; Haverly's, New York, 23, three weeks.
THE ASHTON DRAMATIC COMB.—
Butler, Pa., 19, 20; Lynchburg, 23, 24, 25; Saltsburg, 26, 27, 28.
THE FLORENCES—
Grand Rapids, Mich., 18; Detroit, 19, 20, 21; Toledo, O., 23, 24; Sandusky, 25; Springfield, 26; Dayton, 27; Richmond, Ind., 28.
TONY DENIER'S HUMPTY DUMPTY.—
Haverly's, Brooklyn, 23, week.
UFFNER'S WONDER NOVELTY CO.—
Leavenworth, Kas., 18, 19; Lawrence, 20, 21; Topeka, 23, 24.
WEATHERSBY-GOODWIN FROLIQUES.—
New Orleans, 23, week.
WIDOW BEDOTT COMB.—
Manchester, 18; Portland, 19, 20, 21; Bangor, 23; Waterville, 24; Lewiston, 25; Portsmouth, N. H., 26; Newburyport, 27; Lynn, 28

Chicago.

Haverly's: My Partner is the best American play ever written, and I do not think Bartley Campbell will ever surpass this work. A thronged house greeted its production in this city Monday evening. To that magnificent actor, Louis Aldrich, was extended a genuinely hearty reception, that ought to have made him thrill through and through with honest pleasure, and Aldrich, not being an impassable man, but a warm-hearted, great-souled fellow—just what he pictures Joe Saunders to be—I know he was gratified. His splendid performance is perfectly familiar to you, so there is no occasion to analyze it. C. T. Parsloe, the only actor who can successfully "get down" the idiosyncracies of the bland Celestial, is seen oftener than in the Danites. He was warmly welcomed. Harry Crisp, an excellent actor, did finely as Ned Singleton. The only fault with Crisp is his inclination to pose at every opportunity. Frank Mordaunt's Henry Clay Britt made a crushing hit. It won't be long before Mordaunt, the comedian, will be starring along with the rest of the boys; and yet Frank used to pretend to be a leading man. A. D. Billings acts Mr. Brandon unexceptionally; J. W. Hague's repulsive character, Scraggs, was artistically treated; and G. T. Ulmer, W. Lennox, Jr., and P. J. Reynolds satisfactorily filled the minor male characters. Dora Goldthwaite, who has developed into a fine leading actress, is an excellent substitute for Maud Granger as Mary Brandon. Indeed, I think, she must play the part quite as well as did Miss Granger. Josephine Laurens, a sister-in-law of Mr. Aldrich, has too many personal attractions to bury them in such a part as Posie the spinster. Old maids are not generally as attractive as Miss Laurens makes the character. Laura Thorpe looked pretty and seemed to feel important as the flower of the Brandon household. The piece does not afford a great deal of scope for the abilities of the scenic artist except in the first act, which was a beautiful piece of perspective from the pencil of David Strong. As Fitzsimmons would say, the house has been "sold solid" the entire week. My Partner enters upon its last week to-morrow, 16th, and 23d Maurice Grau's French Opera return one week, producing Mignon, Mme. Favart, Le Petit Duc, Le Pre aux Clercs, La Marjolaine and (first time here) Lecocq's La Camargo.

McVicker's: Herrmann's return engagement has been successful, though nothing like his last. The city was then filled with country people attendant upon the Grant boom, and the rustics were all caught by Herrmann's show. Val Vose the ventriloquist, who joined at San Francisco is nothing much. Harry Kennedy and even J. W. Bingham are far better. The Lorellas are the best feature of the performance. Their grotesque dancing and tumbling is something wonderful. 16th, the Canadian nobleman, McKee Rankin and his wife in Joaquin Miller's Danites, which is now as stale as Joe Miller's jokes. W. E. Sheridan plays the Parson, Ben Maginley the Judge and F. Budworth the Chinaman. The scenery will be extraordinarily fine.

Hooley's: Mr. Sothern's engagement has been very profitable. He has appeared in David Garrick, The Crushed Tragedian and Home. The co. includes several excellent artists, notably Lizzie Harold, Julia Stewart, Ida Lewis, Laura Le Claire and Messrs. Blakley, Bragginton, Compton and Lamb. E. Dee (E. A. Sothern, Jr.), is a member of his father's co. The correspondent for this house, not being able to attend to his duty this week, I don't feel inclined to say more, except that Dr. Quinlan has made some very good engagements for the balance of the season, which should retrieve his losses on the numerous dizzy companies which have of late appeared here. The Big Four Minstrels open Sunday night, as Dickie Lingard's co. are not able to reach the city from Cleveland in season. 23d, Criterion Comedy co.

Hamlin's: The second week of Frank Chanfrau in Kit has been remunerative. The co.—who nearly all belong to the tribes of Chanfrau and Tayleure—is an inferior one. 16th, "Old Fel"—sometimes known as Len Grover—pops in with his Boarding House co. Grover's whereabouts of late have been kept very dark, and his friends will rejoice to see him. Leonard himself plays Elevator, and Harry Little (Leonard, Jr.) Gilly-pod. 23d, Annie Ward Tiffany in Child-Stealer. This property has been purchased by William Borden, late of Leadville, for $120,000, and the owner will be interested in the management, and will bear the expenses of refitting. Hamlin's will be one of the most elegantly appointed theatres in the country next season. Its location is superior to that of any house in the city, and nothing that I can see prevents the place from ranking as a first-class establishment.

Olympic: Thomas Donaldson's London Theatre comb. from New York have been here this week to average good business. Emerson, Clark and Daly Brothers, Murphy and Shannon, Murphy and Mack, Cordello and Victorelli, Parker Sisters, Emma Bretta, Alice Daly, Charles and Ella Jerome and the London Theatre Cadet, constitute the co. The K., H. K.'s—as Emerson, Clark, etc., call themseles—are the best rough-and-tumble song-and-dance men before the public, and are continually improving their amusing act. Murphy and Mack did not please. Their Murphy's Christmas is quite as poor a thing as Charley Banks' Trip Around the World, but, happily, not so long drawn out as the latter. Murphy and Shannon's Dutch business, if not excellent, is original with them. The other performers, with the exception of the Jeromes, were good. 16th, the Ixion Burlesque co., comprising Lillie Hall, a very pleasing burlesque actress, Charles Fostelle, the Novelty Four, Vic Reynolds, John and Ella Shepard, Marlowe and McBride, Leonora Bradley, Lou Howard and J. D. Germon. 23d, Josh Hart's Howard Athenæum co. E. C. Thurber is now treasurer of this house, and Frank Haight advertising agent.

Academy: Rose Goodall in the Prairie Flower has been the dramatic star at this theatre during the week past. Miss Goodall is a pleasant actress, and her piece fires the savage breasts of the gallery patrons. Business is always large here, and Billy Emmet indulges in diamonds and fast trotters to his heart's content. The benefit to old Dan Emmett, the minstrel, afternoon 13th, resulted in the sum of $220.60 being handed over to the old man. C. H. McConnell of the National Printing co. donated the printing, and Broadway and Treyser posted it. Mr. Emmett gave his house, and the services of his attaches, and performers from the different theatres volunteered. Dan Emmett is not a relative of Billy, as may be supposed. 16th, Harry Andar in Counterfeit, Harry and John Kernell, Harry Watson (late of Watson and Ellis) and Jacob Reilly.

Lyceum: Louise Lord appears 16th as Lucy Fairweather in the Poor of New York, which is the Streets of New York, and the property of Frank Mayo. Now, Ed. Gardiner, here is a chance for you to get your work in. 23d, Morlacchi.

Items: F. E. Aiken left for Boston 12th to join the new Galley Slave comb., now organizing in that city and which open 23d. Genevieve Rogers is at her parents' home in this city.—Emma Leland's co. were this week at Oskaloosa. They next play one week each in Grinnell and Des Moines.—Harry Pearson plays a star engagement in After Dark at the Academy next month. The old boy is doing very well with his dramatic school.—James H. "Wallack" will do himself no benefit by railing against THE NEW YORK MIRROR in the village bar-rooms along the route of the queer co. which it pleases him to call Wallack's Star comb. Rather let Mr. "Wallack" curtail his stock of profanity and abstain from his wholesale piracy of plays and no one will hail his reformation with greater delight than THE NEW YORK MIRROR and its Chicago correspondent. Jim "Wallack" is a hard worker on the road, or as John Dillon says a "hustler," but is utterly without principle in his business dealings.—The Katie Putnam co., Edwin Clifford, manager, closed their season in Mobile 5th. some of the party arrived here 7th and others are due to day. Mr. Clifford paid all salaries and the fares of the party from point of closure. From a reliable member of the co. we hear that the cause of the break up is due to internal dissensions in the party occasioned by the interference of a meddlesome old woman, named McWilliams, who enjoys the distinction of being the mother of Katie Putnam as well as her Jonah. Again, Miss Putnam's marked preference for an Irish amateur in the co. named Ferris, who at the star's demand was given the leading business, though entirely incompetent, was the subject of a great deal of scandal. Miss Putnam represented herself to Manager Clifford as a greater favorite than Lotta through portions of the South, while the facts proved that Katie's "favorite towns" would not give sharing terms of any kind. Mr. Clifford has my sympathies.—H. W. Johnson, who is interested with the Rankins in the Danites, has been in the city this week. The Danites sail for England April 24, opening at Mrs. H. L. Bateman's Sadlers Wells Theatre May 24.—George W. Mitchell, known as the blood-bathed tragedian, plays in Kansas City next week.—D. Dalziel went to Cleveland 13th to meet his Dickie and her bad co. The party can't reach here to-night (Sunday) in time to play at Hooley's, and the patrons of that theatre are feeling unusually devout to-day.—Tom G. Riggs left for Australia via 'Frisco this week. Billy Emmett and the Academy Brass Band gave Tom a fine send-off.—"Jimmy" Brown, for several seasons McVicker's prompter, and lately stage manager of Kate Putnam's comb., is in the city. Jimmy is one of the most useful men in the profession.—James Choishlm, once the able critic of the Tribune, has started a weekly paper called The Free Lance, devoted to the drama and kindred topics. The first number gives promise of the immense success for the enterprise. It reprints under the heading of "A Moral Leper" your article on Byrne the Blackguard and comments as follows:—"Charles A. Byrne is the leader of a gang of journalistic footpads, prominent among whom are Leander Philander Meander Richardson Gilman and Archibald Carlyle Gordon—a gang who have by flinging mud at respectability won a certain notoriety among a class who revel in whatever, true or false, may be said of their neighbors. The first mentioned some time ago started a little sheet in New York ostensibly for the purpose of fostering the drama, but in reality for the purpose of venting the blackguardism for which he could not find a channel. Charles A. Byrne has achieved the notoriety he craved, and the other two are fast traveling in his footsteps. He has endeavored to bespatter the fair fame of nearly every modest woman on the stage, and he has villainously assailed the personal character of the most eminent men in the profession. This man Byrne is now reaping the reward he might have expected. Probably western readers of newspapers do not know, nor care to know, who Byrne is; yet he is worth knowing, just as counterfeiters are, as showing how widely spread is an idle acceptance of vulgar clatter that sounds like opinion, coming from a man whose opinions should be confined with his ankles and wrists in some recess well secured with legal bolts and bars. A recent issue of THE NEW YORK MIRROR nails this copper shilling to the counter."—Harry Chapman takes Ben Cotton and daughter on the road 23d.—C. A. Watkins of the bogus Fifth Avenue co. has engaged Frank Irving, C. R. Thorpe and W. M. Pratt. Watkins wants to play The Galley Slave.—J. H. Rogers and Louis Malmshia, the scenic artists at McVicker's, havn't had any time to loaf for a good while. They had painted some magnificent scenery for the Danites. At no theatre in the West are plays mounted so lavishly and artistically as at McVicker's.—Emma Stowe, late with Alvin Joslyn co., has joined O. D. Byron.—Fred. Warren, late business manager of the Kansas City Comique, is dead.—Poor Mr. Hoechster, manager of the German co., has had trouble with Herr Bandmann. That notorious, if not celebrated, tragedian was engaged to murder Hamlet in Teutonic to-night (15th), at McVicker's, and was to share after a certain sum; but yesterday Hoechster received a telegram from Herr Daniel stating that he couldn't hold himself up to the ridicule of Dan Henderson under a less figure than $150 certainty. Hoechster, of course, threatened suit, but it is doubtful whether the "crushed" will show up to-night.

San Francisco.

Feb. 8.—This week three places of amusement are closed—the California, Standard, and one variety theatre, the Bella Union. The consequence is the other places have been filled.

Baldwin: Miss Clara Morris appeared five nights and Saturday matinee in character of Alixe, in the great French play of Countess of Somerive, to crowded houses during the past week. Miss Morris is certainly one of the finest and most powerful emotional actresses that ever appeared on the boards in this city. It is a great treat to witness her performance, and she is thoroughly appreciated, as the throngs who attend will testify. This estimable lady intended to take her two weeks' rest, as stipulated in her contract with Mr. Maguire, but as the arrangements made with Wilhelmj and Ketten to give a series of concerts to commence to-morrow evening are off, Mr. Maguire has prevailed upon Miss Morris to play Alixe three nights this week, Monday, Wednesday and Friday, in order that he may keep faith with the public. On Tuesday and Thurday evenings and Saturday matinee a piece entitled A Fast Family, in four acts, an adaptation from the French of Victor Sardou's comedy of La Famille Benoiton, will be presented. Mr. James O'Neill as Didier, Lewis Morrison as Champrose, C. B. Bishop as Prudent Formichel, A. J. Bradley as Benoiton, Mr. Harry Thompson as Francois; Miss Jeffreys-Lewis as Clotilde, Eleanor Carey as Blanche Didier, Mrs. Jean Clara Walters as Adolphine, Miss Louise Beaudet as Rose Benoiton, compose one of the most powerful companies ever on this coast, and will no doubt present some very fine acting in this excellent piece. On Saturday and Sunday evenings The Two Orphans will be given with a powerful cast. On Monday evening, the 16th, The Queen's Shilling will be produced.

Bush street: The Melvile English Opera co. presented the ideal Pinafore to excellent business during the past week. Miss Melville deserves a great deal of praise for her efforts in drawing together such an admirable company, and for the excellent manner in which her operas have been presented. Miss Melville's Little Buttercup, Miss Montague's Josephine and Mr. Peakes' Dick Deadeye cannot be excelled, and the choruses are grand and soul-inspiring to a very great degree. Miss Lilly Post makes a lovely little Hebe. Pinafore will continue another week with a slight change. Miss Melville will sing the character of Josephine and Miss Montague that of Little Buttercup. Mr. E. A. Sothern, with his own company, will take the boards at this house for a season on the 23d, opening in The Crushed Tragedian.

Adelphi: This cosey little theatre has been filled to its utmost capacity all the week, the nautical drama entitled Inchcape Bell being one of the prinicipal attractions. This piece gives Miss Mollie Williams a chance to show her wonderful pantomimic powers as the Dumb Boy. Billy White, as Hans Modner did some exceltent acting. This young gentleman began as a specialty artist, but hae now concluded to become an actor, and is making rapid strides in that direction. Mr. C. H. Mestayer shows fine melodramatic powers as Guy Ruthven. Miss Julia Winfred, the double-voiced vocalist, has made a decided hit. She has the most remarkable voice I have ever heard. In singing Rocked in the Cradle of the Deep she goes down to the lowest note with perfect ease. The great Dyllyn calls forth rounds of applause in his funny Irish songs. This week The Female Detective will be revived. On the 16th a drama entitled Schinderhannes; or, the Robber of the Rhine, will be presented.

Items: On Saturday, the 14th, the California will open with Uncle Tom's Cabin for the benefit of Mr. Pope Cooke.—A very excellent entertainment is given every Saturday and Sunday afternoon at Woodward's Gardens, with the Jubilee Singers and Jeff and Sally DeAngelis as the attractions.—The Tivoli Garden is doing an immense business with The Little Duke.—Mr. Barton Hill goes to Portland on Wednesday next to play an engagement at the New Market Theatre, commencing on the 16th.—Mr. John Wilson, one of the original actors at the California Theatre, goes East shortly.—Mr. Fred Lyster is organizing a company to play through the interior with the boy tragedian, Master Levy.—The Bella Union, which was opened as a variety theatre in 1850, was closed last week on account of financial embarrassment. It will probably reopen in a few days.—August Wilhelmj announces three farewell concerts to take place at the Bush Street Theatre on Tuesday and Thursday afternoons and Sunday evening.—The Juvenile Pinafore co., under the management of Mr. Charles R. Bacon, late treasurer of the Standard, and Mr. Samuel Meyers, will soon make a tour of the interior, and when they return will open at the Standard for a season and then go East, appearing at McVicker's.—The Star Combination co., composed of Bob Scott, Patti Rosa, Fred E. Brooks, T. Casselli, May Belle, Mrs. Hunt, Fred Rohrbach and Charles Schmidt, will take the road for Arizona some time this week.

Cincinnati.

Grand Opera House: Annie Pixley's has been an "off" week, for the Grand. The piece is well performed and with one exception the cast is strong. The Court scene in M'liss is very amusing, and the singing of Miss Pixley, in several well-known selections, is far above the standard. The lady has a beautiful form but takes no pains to exhibit it. Sunday evening Miles' Juvenile Pinafore floats in. 16th, Paola-Marie and Capoul in M'me Angot. 23d, Colville Folly troupe; the Florences March 1, and Bartley Campbell's Galley Slave 8th; Oates' Opera co. 15th.

Pike's: Len. Grover's "Suburb" co. opened last Sunday evening in Our Boarding-House, with Anna Boyle as Beatrice Manheim, a member of the Clio Club as Mathew Eligible, and other ineligible additions secured to strengthen the co. for its appearance before a Cincinnati audience. As a whole the opening performance proved "N. G." The theatre was "M. T." Miss Boyle dragged through her part very poorly. She appears to have lost all her ambition for histronic fame. The Clio man was at a par with the others. Harry Little was a splendid Gillypod. The company evidently had a telephonic connection with Prof. Herrman, as the changes that occured in the cast night after night were really wonderful. Miss Boyle was dropped after the opening night, and the effect was from bad to worse. Emma Thursby Concert troupe Thursday night, continuing Friday evening and Saturday matinee. In consequence of a drizzling rain on both evenings the concerts were heard by few, but those few were very enthusiastic over the singing of Miss Thursby and Signor Ferranti, and the masterly handling of the violin by Adamowski, and the tenor, Mr. Branson. 16th, Gus Williams in Our German Senator. 23d, Pirates of Penzance. March 1, Drink.

Heuck's: Watson and Kernell's Splendid Time comb. to fair houses. 16th, Sid. C. France in Marked for Life. 23d, Joseph Proctor.

Coliseum: Harry Linden, in Our Flag, entertained the moderate run of patronage here. Like Heuck's, it is the house that invites them, where they can sit and smoke and drink their beer and view talent in the meantime. Next week, W. J. Thompson.

Robinson's: Will open on Monday evening with Anthony and Ellis' Uncle Tom's Cabin co. as the attraction for one week. Then—slumber on in quietude.

Items: J. W. Bankson, wife, and little daughter Birdie have joined the Grover comb. for the season.—Mr. and Mrs. Fred Hooker have closed with the Union Square comb., and returned to the city. Their little daughter replaces Ella Emanuel as Buttercup in Miles' Pinafore co., the latter returning to school.—Henry Oatson of this city has built a handsome calliope for Adam Forepaugh.—Manager Heuck and wife are visiting at Lancaster, O.—Annie Ward Tiffany has placed her niece Rose in charge of the Sisters of the Good Shepherds. The little one has been playing Freddy Slocum in Frank Frayne's drama for some months.—C. W. Kidder goes in advance of Miles' Juveniles.—Sid France and Walter Fletcher have been resting in the city during this week.—William Hayden, business manager of Robson and Crane, visited the city this week with his bride, and departed for Dayton.—Alf. Burnett is keeping himself busy volunteering at benefits. He has organized a co. to appear at Dickson's Opera House, Indianapolis, Monday and Tuesday; thence West via St. Louis.—Joseph Brooks, John McCullough's advance agent, passed through the city Thursday evening.—The New Palace will not be opened until the 21st.—The Strategists will appear at Pike's shortly.—F. Buchman of the Coliseum intends to rebuild his house during the Summer, in regular theatre style, having two galleries, a dress circle, and parquet with folding chairs.—Sam Colville, in a letter to Bob Miles, estimates his net profits at $15,000.—Harry Rainforth arrived in this city on Friday; he plays at Heuck's next week.—John Morrissey has gone to Louisville to be stage manager at the Metropolitan.—John and Maggie Fielding appear in specialties at Heuck's next week.—A rumor is current that Anna Boyle is engaged to a member of the Clio Dramatic Club.

St. Louis.

Pope's Theatre: Houses were packed all the week to witness the Boston Theatre co. in Drink. It was mounted splendidly. T. W. Keene, as Coupeau, created a furore, and it was unanimously voted the most powerful piece of acting seen here for seasons. Messrs. Shewell, Maguinness and Buckley, Misses Rachel Noah, Florence Chase and Lizzie May Ulmer came in for a share of the general applause. It will be continued another week..

Olympic: Gus Williams in Our German Senator made a good hit. It was cleverly acted, and Mr. Williams' Dutch business and specialties were warmly received. Dora Stuart was excellent in her part of the Senator's talkative wife. Maggie Arlington made a handsome Duchesse, while Jennie Harold made many warm admirers as Flora Bruce. Katie Blaucke was very pleasing in a small role. Messrs. Diston, Al Murdoch, Archie Boyd, and Charles M. Collins were satisfactory in their respective parts. F. S.

Chanfrau in Kit 16th. At the Wednesday and Saturday matinees Mrs. Chanfrau appears in Aurora Floyd and Parted.

Grand Opera House: The Paola-Marie French Opera Troupe in Mme. Angot 9th, to a $1,900 house. On Mardigras night, which is observed in a peculiar manner in the St. Louis streets, business fell off badly. It improved during the week, notwithstanding the fact that a large proportion of the music lovers of St. Louis are strict observers of Lent. Le Petit Duc, Les Cloches de Corneville, La Grande Duchesse, La Perichole, Mme Favart, Girofle-Girofla, Mignon and La Belle Helene (Sunday night), were the representations for the week. Paola-Marie was suffering from a terrible cold in the early part of the week, but quickly recovered and established herself as a fine exponent of opera bouffe. Angele, the statuesque beauty made the multitude admirers, and her loveliness was the town talk. Capoul had a grand reception, and sang and acted exquisitely. 16th, Harry Webber opens in Nip and Tuck.

Splinters: Haverly's Church Choir Pinafore co. will open at the Olympic 23d.—Messrs. Aldrich and Parsloe will produce My Partner at the Grand Opera House 23d.—The Theatre Comique continues to do an excellent business. Manager Mitchell proposes to give Sunday matinees shortly.—Hunter Smith, assistant treasurer at Pope's, attained his 21st birthday on Friday. Treasurer Zimmerman presented him with a fine gold pen and pencil.—Messrs. Noxon and Toomey are making grand preparations in the scenic line for My Partner.—The Paola-Marie Opera-Bouffe co. go to Cincinnati 16th, one week; Chicago 23d, one week; night stands through Ohio and New York one week—opening their second New York season March 1.—The Weathersby-Goodwin Froliques return March 22, for one week, at the Grand Opera House.

Boston.

The production of a new play at the Museum is always an interesting event, because the pieces presented there are certain to be either artistic or popular successes. Midsummer Madness proved to be a play of interest, and there can hardly be a doubt but that the new comedy will succeed. The authors, Sullivan and Chamberlin, evidently have a keen sense of humor, a ready aptitude for literary force, and no mean conception of dramatic construction. There is a light airy grace about the play that is as wholesome as a bath in a cool brook on a hot, dusty day. It tells us that there are three couples to be married, and there is not a moment's doubt as to how they will be married. Ralph Ravenglass is a monomaniac on the subject of his bodily ailments. He constantly physics himself, one week submitting to allopathic treatment, and alternating the next with homeopathic. He also is proud of his descent from Erie the Norseman, and interlards his conversation with eulogies of his progenitors. This is amusing at first, but becomes very wearisome before the close. The other prominent character is that of Clarissa Merriweather, a widow sought of many men. The part is very similar to that of Belinda in Engaged, to which it bears a strong resemblance. The language given to her is the best in the piece. In the hands of the Museum co. it found an almost faultless representation. Mr. Warren as Ravenglass, which is far below his talent, played it so well that he made it the best part in the play. Mr. Barron's Joe Lindsay was well done, a remark which applies to Mr. Wilson's Ferritt. Mr. Hudson was just suited as Dr. Boneset, and pleased me better than he has since the days of Baron Stein. May Davenport acted Clarissa Merriweather very well, and it is in just such parts that she appears to advantage. Rose Templeton made a very acceptable and pleasing Daisy Hammerclaw. Sadie Martinot was pleasing as Susan. Mary Shaw (not the Mary Shaw of years ago, but a young lady of this city, who was formerly a teacher in the public schools) scored a success as Mrs. Hammerclaw. If Miss Shaw keeps on as she has begun, a pleasant future is in store for her. Kate Ryan's Landlady was amusing and consistent. Messrs. Graham and Barrows had but little to do, but made the best of their opportunities. The piece was nicely mounted, and the business has been fair all the week. On Saturday night May Davenport was the recipient of a benefit, and repeated the play to a good house. She was complimented by numerous calls, and was the recipient of many floral tokens of regard from her numerous friends. This week, Daddy O'Dowd, for the first time in five years. When last played here it had a run of four weeks to large and delighted audiences, and in which William Warren achieved a great success in the title role. On Saturday evening that estimable lady and accomplished actress, Mrs. J. R. Vincent, takes a benefit, presenting the Ticket-of-Leave Man, with the beneficiary as Mrs. Willoughby, a part in which she has no equal. This is Mrs. Vincent's twenty-eighth season at the Museum, and her thirty-fourth in Boston. No one has done more to endear themselves to the hearts of the Boston public than Mrs. Vincent. Mrs. Vincent has been a paramount favorite in this city for a long series of years, and she still retains the approbation of the public, who probably have for her a degree of personal regard deeper than for any other lady on the stage. Mrs. Vincent has lived an ornament to the stage and society, and her name will ever be enshrined as one of those whose lives have given dignity and beauty to the profession.

The fine performances given at the Globe Theatre the last week will become memorable in the musical history of the city. Strakosch has been most unfortunate regarding Mlle. Singer, and it was impossible for that lady to appear, so that the opera season was carried through without a prima donna. For it is a fact that the public care more for one prima-donna than for an entire company of excellent artists without such a star; therefore the management is to be congratulated for the artistic success that was achieved by the company. The audiences have been uniformly small, but they have been enthusiastic and discriminating. Trovatore was the only poor performance of the week. Mlle. Valleria is not up in such roles as Leonora, and her shrill soprano failed to do herself justice. Belocca was a disappointment as Azucena; she neither sang nor acted the character to my taste. But I may be hypercritical, as I cannot forget Vertuah, Phillipps or Cary in the Gypsy Mother. Storti as Di Luna was superb. His Il Balen won for him a tremendous encore. Petrovich was painstaking, but weak and inanimate. The chorus was fearful. Rigoletto, Martha and William Tell were given the latter part of the week, and were exceedingly welcome. Rigoletto is a great musical work, but was never popular here, but I think that those who were present at the Globe Theatre on Thursday evening could not fail to discover positive merit and beauties in this melodious work. Rigoletto is full of melody, and the day is not passed—in fact never will pass—when operas full of melody can be unwelcome. The most intrepid of Verdi's calumniators cannot but be charmed by the beauty of the orchestra and chorus effects and the combination of effects which pervade the opera throughout. Of all the charming things in Rigoletto the La Donna Mobili which pervades the work, and the duet of the second act and the great quartette are especially interesting as scholarly compositions abounding in rich and effective harmonies and admirably finished in detail. Maria Litta has made great advance since last season, which beginning so modestly, has speedily proven her qualifications for more important duties. The promise of her earlier personations was fully borne out by her charming rendering of Gilda. She sang the brilliant music with fluency and grace, while her acting was natural and in some respects grand. In the great duet with Rigoletto her powers were fully tested, and with Signor Storti achieved a great triumph. Storti asserted his full value as Rigoletto. Storti is so certain of his powers that he never fails. All is accomplished with ease and the hearer derives an amount of satisfaction from his singing such as does not always accompany the vocalization of more pretentious artists. The acting of Storti was far superior to any of his predecessors in this role, and I affirm that no such Rigoletto has been heard here or seen here before. Martha was the opera for Friday night, with Blanche Davenport as Lady Henrietta. Blanche Davenport works steadily on. A great artist she may never become, but her gifts are far above the average. The closing opera was William Tell, which had not been heard here for nearly ten years—the performance being at the Boston Theatre with Le Franc, Reina Celletti, Amelia Jackson and Mlle. Lami in the cast. At the time the work had not been heard in this city for fifteen years, its performance being at the Boston Theatre by the Maretzek troupe, and William Tell was heard on the 21st of May, 1855, with Badiali as Tell; Brignoli, Arnolda; Rocco, Walter; Steffanone as Matilda, and Mme. Bertucca Maretzek as Gemmy. The cast at the Globe Theatre included Storti as Tell, Petrovich as Arnolda, Castelmary as Walter, Litta as Matilda, and Miss Lancaster as Gemmy. William Tell attracted a large audience, who expressed their pleasure in a most enthusiastic manner. The libretto, although faulty in many respects, is dramatic, and affords scope for fine acting and artistic emotion. Storti pleased all by his dramatic action and vigorous declamation. The attraction of his performance was felt by all. Voice, style, and expression were there. Storti's talent as an actor is not disputed, and his powers as a singer cannot be doubted. In short Storti is an admirable, not to say a great artist. Litta warbles the part of Matilda most melodiously; Castelmary was excellent as Walter. The finale of the Strakosch season was a pronounced success. This week Adelaide Neilson appears in Boston for the first time in seven years. The engagement promises to be a very successful one, as seats have been selling rapidly for all the week. Romeo and Juliet and Twelfth Night constitute the attractions for the week. Twelfth Night has not been played in this city for ten years, its last performance being at the Boston Theatre, with Mrs. Scott-Siddons as Viola. In days long past and gone the play was a favorite one with the habitues of the Boston Museum, when Mrs. Geo. Barrett charmed everybody by her exquisite impersonation of Viola. If the interest in Mrs. Barrett's performance could have been heightened, it was increased by the acting of the lamented W. H. Smith as Sir Toby, Warren as Sir Andrew, Frank Keach as Orrini, Louisa Garvin as Olivia, and delightful Mrs. Thomas (now Mrs. Saunders of the California Theatre), as Marie. Probably the most powerful cast Twelfth Night has ever received was that which was given at the Boston Theatre Oct. 22, 1858. It is a memorable one, and how could it be otherwise when such actors as the late William E. Burton appeared as Sir Toby Belch, E. L. Davenport was the Orrini, Charles Fisher, the Malvolio, George Holland the Sir Andrew, Dan Setchell the Clown, M. V. Lingham, Sebastian; N. T. Davenport, Valentine; T. H. Selwyn, Fabian; Mrs. E. L. Davenport the Viola, Lizzie Emmond, Olivia, and Mrs. Barry, Maria. It remains to be seen if the Neilson cast can compete with the above.

The opening of the Lotta season, under the direction of genial John Carroll, attracted all the literati and amateurs connected with the theatres and their interests to the Park Theatre. The houses have been more than crammed, and might have been filled twice over had there been room for the enthusiastic crowds, while the string of carriages assembled reminded one of a Nilsson or Gerster night at the opera. Little Detective was the inaugural piece, and a flat, stupid one it is, but the public don't care for the play; they want to see Lotta and nobody else play, and support are secondary considerations. Little Detective, however, has the merit of offering abundant scope for the display of Lotta's talent and versatility, and of this she fully avails herself. It is now fourteen years since Lotta first appeared at the Howard Athenæum in this city under the late Henry Willard's management. She next appeared at the Continental Theatre in 1866, where she speedily became a great favorite. Since that time she has improved in every single respect. The petite and girlish figure has filled out, while the bright hair and the sweet smile remain as attractive as of old. As an actress Lotta has improved immeasurably. She brims over with fun and go, and sparkles with humor and vitality. No better successor to Agnes Robertson can be found, and thanks to her droll and spirited performances, the fun of her piece never flags for an instant. Lotta is supported by the same company of last season, with the addition of Mrs. Boniface and Lulu Jordan, who are all satisfactory and deserve mention. The receipts have been very large, and the engagement is one of the most successful ever played by Lotta in this city. This week Musette and Zip.

All the Rage, in its second week at the Gaiety, has been signalized by audiences first-class in character and most satisfactory in numbers, and the performances have passed off in a manner very creditable to the manager and company. There have been some changes in the cast, that pleasing little body, Amy Lee, being substituted for Henrie Bascom as Julia Briggs. Ed Lamb, Jr., has appeared as Granger, vice Charlie Harkinson. The ladies of the company appear like the very incarnation of loveliness in their beautiful costumes. The resident actresses would do well to duplicate them. All the Rage until further notice.

The Boy Detective, with a Master Wood as the revengeful hero, constituted the attraction at the Howard Athenæum. The play, or drama, or absurdity, or whatever you may choose to call it, is a dramatic nightmare, and as such I safely recommend it to all who are in any way fond of monstrosities. The language is slim and dull, and the result is not favorable to congenial spirits. Mr. Hart takes his company on an extended tour throughout the country, and will return to Boston in six weeks. During their absence combinations will appear at the theatre, the first being E. T. Stetson's in Neck and Neck.

The Boylston Museum offers Ed Banker, Florence Wells, F. J. Jones, Lottie Blanchard, Mabel Pearl, El Nino Eddie, and the regular company in a pleasing variety of performances.

Milnes Levick, who is now playing with Mary Anderson, is an actor of undoubted ability. His performances of Colonna, Master Walter and Ingomar are characters which are animated by different motives and moving in a different life. His personation of Ingomar was listened to with profound attention, and often rewarded with manifestations of the deep appreciation of the audience. And as Master Walter nothing could have been more natural and touchingly beautiful than his scenes with Julie in the last act of The Hunchback. His performance of the character was marked by strong passion and deep study, and he has been welcomed in a manner that has evinced thorough appreciation of his thoughtful and conscientious acting. Mr. Levick made some excellent points in his most artistic and scholarly assumption of Colonna. I noticed in the programme of Evadne and The Hunchback that in the casting of the play Ludovico and Sir Thomas Clifford were put before the Colonna and Master Walter, a neglect which is almost unpardonable, as it is well known in all theatrical circles and in the profession that the Colonna and Master Walter are the leading male characters, and there is no excuse for placing them below Ludovico or Master Walter. I was glad to see that the programme was changed, and Mr. Levick placed in the position which he is entitled to, and that the public were ready to see and recognize the actor's ability. Mr. C. L. Allen played Fathern in the Hunchback for the first time in twenty years. Mr. Allen gave all possible prominence to a colorless part.

Gray's Opera House is doing a flourishing business. The house is crowded afternoon and evening. Last week Walter Bray and Florence Sherwood were seen in their favorite specialties. Walter Bray is as good as ever, and his bone solo elicits an encore. This week the manager presents Victor Julien, Maud Edeson, Carrie Hayden, Budd Granger, Walter Bray, George Kane, Finn and Fury, Harry Blodgett, Dora Stuart, Georgie Roberts, Mlle. Celestine, Harry Clayton, Harry Edwards and many others.

Items: A. S. Chipman was married to Minnie Moulton a few days since. Neil Burgess was in the city last week.

Ohio.

CLEVELAND.

Euclid Avenue Opera House: Her Majesty's Opera co. appeared 12th, 13th and 14th, before the most brilliant audiences of the season. La Sonnambula was produced Thursday evening with Marimon, Brignoli and Del Puente in the cast. The Amina of Marimon was almost faultlessly sung and fully revealed the vocal ability of that great artiste. Her light and flexible soprano voice, clear and even in each register, her perfect method and wonderful self-control in every phrase of action—all contributed to secure for her a triumphal reception at the hands of a critical audience, and she was enthusiastically recalled at the close of each act. Signor Brignoli (an established favorite here) was also warmly greeted, and sang the part of Elvino with much of his old-time power and sweetness. Del Puente made an excellent impression as Rodolpho, while the Teresa of Mme. Lablache and Lita of Mlle. Robiati were also worthily sung. Friday, Aida was produced, with a grandeur of style never before witnessed here. The scenic effects were gorgeous, and called forth repeated applause. Annie Louise Cary made her first appearance (during the present season) as Amneris, and was royally welcomed by her host of admirers. An elegant basket of flowers was presented to her during the fourth act. Mme. Emilie Ambre's Aida was a carefully studied performance, but she suffered from the effects of a severe cold, and her voice was hardly equal to the requirements made upon it. Signor Campanini's Rhadames was a revelation, even to those who had expected much of him. He was in splendid voice and used it with great effect. The minor characters were well sustained by Signors Galassi, Monti, and Herr Behrens. Lucia was given at Saturday matinee, with Marimon and Brignoli in the chief roles, and the brief engagement closed Saturday night with an unequalled presentation of Mignon—Campanini appearing as Guglielmo, Cary as Frederico, and Ambre as Mignon. Mlle. Alvina Valleria made her debut in this city in the role of Filina, and scored an instant success. Her voice (a highly cultivated soprano, of great strength and purity) was a most delightful suprise, and her brilliant rendering of the Polonaise was the signal for a rapturous encore. The ballet divertissement, supported by Mlles. Adelaide and Caroline Monte, was a pleasing feature of the evening. Too much cannot be said in praise of Signor Arditi's magnificent orchestra—undoubtedly the finest ever heard here in opera. The immense chorus was positively the homeliest crowd I ever saw on any stage, but in ability was fully equal to the demands made upon it. The attendance, though large, was not all it should and would have been, but for the unusually high prices of admission. The Banker's Daughter will be produced this week by Collier's Union Square comb., with new and elaborate scenery, especially prepared for this play. 23d week, Robson and Crane.

Academy of Music: The Lingard comb. have just closed a partly successful week. Mother-in-Law was given 9th, 10th and matinee; Charity 11th; Our Boys 12th, and Les Fourchambault 13th and Saturday matinee. The co. is not strong, with exception of Miss Lingard, Fred and Ella Wren, and their performances were not especially noteworthy. Mr. Wren (a really fine comedian) was taken seriously ill the latter part of the week, and could not appear. They played at Elyria Saturday night, returning thence to Chicago, their permanent headquarters. The Galley Slave will be the present week's attraction. The scenery is entirely new, having just been completed under the direction of Mr. Graham of Chicago, and no effort has been spared to make this first production in our city of the Galley Slave a great success.

Comique: The co. this week comprises Minnie Farrell, Mason and Wesley, Nellie Williams, Mason and Sully, Raymond and Murphy, Maggie Middorgh and Rose Elmer.

Items: Col. Mapleson, his son Charles, and the prince of managers, J. H. Haverly, were in the city last week.—A number of local musicians, led by Prof. Zitterbart, conductor of the Opera House orchestra, assisted Signor Arditi's monster band in the production of Aida Friday night.—A rumor was afloat that a member of the chorus fell down the stairway at rear of st. Saturday night and sustained serious injury.—The prompter's voice was disagreeably prominent during the performance of Mignon.—C. J. Atwood, agent of the Banker's Daughter comb., was in town last week.—Sprague's Georgia Minstrels gave a pleasing entertainment at the Academy Saturday evening.—The prices have been slightly advanced for Galley Slave engagement.

The company at the Volk's this week comprise some very good people. During the past four or five months there has been a veritable reign of blood and thunder at this house, but the programme for the 16th shows that a complete change has been made in the character of the entertainment, and that hereafter the patrons of the Volks may expect more comedy and less tragedy. Printer and Hatter is the opening piece, which is followed by the Arnold Brothers, Cerri Havre, Paddy Hughes, Bobby Daily, Irene Kearns, Harry Lloyd and Morgan and Mullen, Hyde and Behmans. Muldoon's Pic-nic is the afterpiece.

COLUMBUS.

Comstock's: The Rentz-Stanley Novelty co. is a good one. It is more refined, yet seems to please its patrons fully as well as the once vulgar and disgraceful Madame Rentz's Female Minstrels did. Yet it isn't a show to take your girl to. Not a lady was present 9th, the house being crowded unanimously by masculines. As Lew Benedict remarks, "It must have been lodge night." The musicalities of the Whitings—Charles and Annie—graceful skipping rope specialties of Mabel Santley and Minnie Kent, and the laughable business of Sandford and Watson, were the best features of the olio, which was followed by a neat burlesque of Pinafore, in which Charles Wilson, Lulu Mortimer, Mabel Santley and Rosa Lee distinguished themselves. Several good voices were displayed, and an enjoyable entertainment was the result. Miss Mortimer is a fine-looking young lady, and appears entirely out of her sphere in such a company. She sings sweetly, and ought surely find a place in some good opera co. The management should dispense with some of the company's "ballast," as it is horrid ugly.

The Lathrop-Schneider Concert was well attended 10th. Miss Emma Lathrop, lately returned from Europe, pleased her many friends with her excellent singing.

Haverly's Georgia Minstrels drew a good matinee 14th, and a packed house at night. Their show is one of the best, all minstrel lovers expressing themselves delighted.

Coming: Charles Banks' Comedy co. present Gen. Grant's Trip Around the World 16th and 17th.

B., W., P. & W.'s Minstrels 18th; Talmage 20th. It is rumored Emma Abbott will play a short engagement at this house on her return trip East.

Grand: The great and only Herr Bandmann, with his co., presented Narcisse and Othello to very meagre houses 9th and 10th, having changed dates from 12th and 13th. The engagement was advertised as "most extraordinary," etc., but the public would not "take," hence the bombastic "Col." Morris Miller is "down in the mouth," having probably lost all he made from Emma Abbott's engagement. He intends trying to replace his fortunes with Edith O'Gorman, the Escaped Nun, 19th, at 15 and 25 cents admission.

Robson and Crane will doubtless draw well 17th and 18th. Boston Theatre co. in Drink is underlined for 26th to 28th.

Ramlow's Hall: The Worthington Glee Club gave an enjoyable concert, consisting of glees, solos, quartettes and instrumental music, before a large and select audience 14th. The Misses Fuller, Nash and Comstock were the recipients of many bouquets, and greatly pleased their friends with their excellent musical qualities. The piano solo selection from Martha, splendidly rendered by Miss Mamie Fuller, was the best number on the extensive programme. Another concert is announced for 21st.

O'Neil's: A very dizzy variety show is given here nightly, and new faces are on each week.

Items: The late correspondent of the late Musical and Dramatic Times mourns the many half dollars he now has to give up to enable him to witness the various attractions.—Lulu Mortimer, of the Rentz-Santley party, in the closing scene of the Pinafore burlesque, where she wears the Captain's upper uniform, reminds one strongly of our comic paper friend Puck.—I see Col. Morris Miller has withdrawn his "adv." from the Dramatic News, doubtless in accordance with THE MIRROR'S request. He is to be congratulated.

SPRINGFIELD.

Black's: The Rentz-Santley Specialty troupe 10th, to a $600 house. Not an objectionable feature in the entire programme. Some of the baldheads kicked because the show was too moral. Comical Four 11th, to good house; fair show; a little too much funny business by the Musical Mokes. 18th, Barlow, Wilson, Primrose & West's Mammoth Minstrels; 24th, Boston Theatre co. in Drink; 26th, the Florences.

Items: F. H. Broadwell, agent Callender's Georgia Minstrels, was in town Tuesday.—Harry Clapham, advance for B., W., P. & W., was registered at the St. James, Thursday. The ten-sheet stand of B., W., P. & W.'s troupe is immense.—The NEW YORK MIRROR is on sale every Thursday at Pierce & Co.'s, Market street.

DAYTON.

Music Hall: Hernandez, magician, 6th, to good business, but the show was very thin. Annie Ward Tiffany and co. 10th, to light business. Performance was very good. Boston Theatre co., 23d; the Florences, 27th; Rial and Draper's Uncle Tom 28th.

Memorial Hall (Soldiers' Home): Annie Ward Tiffany and co. 9th, to a fair house. This hall has become very popular with combinations this season. The committee are now receiving bids for their Summer season. They have some half-dozen bidders from some of the most popular managers in the country.

AKRON.

10th, the Rankins, in the Danites, were greeted with a crowded house. The performance was much above the average. 12th, Barlow, Wilson, Primrose & West's Minstrels presented the best entertainment of this character that has been here this season. They did a big business. 13th and 14th, with Saturday matinee, appeared Rial & Draper's Uncle Tom's Cabin, which did a moderate business. Below the average. Helen Potter's Pleiades 20th.

ZANESVILLE.

Leonard Grover's comb. in Boarding-House and Lispet 6th and 7th. Good house first night, second night small audience. General verdict, co. rather weak. Haverly's Colored Minstrels 18th, to a large audience, and if it had not been for heavy rain it is probable people would have been turned away. Performance gave satisfaction. Barlow, Wilson, Primrose & West's Minstrels will appear 17th, and Boston Theatre co. in Drink 25th.

TOLEDO.

Wheeler's Opera House: Haverly's Colored Minstrels 11th, to a good house. The Galley Slave was presented 13th and 14th, and matinee, to big houses. This was one of the treats of the season. The honors were pretty fairly divided between Maude Granger, Mr. Evans, Signora Majeroni and J. J. Sullivan. Kate Claxton is billed for 21st. The Florences 24th in A Million.

SANDUSKY.

Haverly's Georgia Minstrels delighted a large audience 9th. The Danites 11th, to $300. Excellent support. Items: Gus Frohman, manager of the Georgias, is an old Sandusky boy.—Callender's Minstrels 21st; the Florences 25th; Emerson's Minstrels March 13; Maggie Mitchell 20th; Mary Anderson April 9.

YOUNGSTOWN.

Barlow, Wilson, Primrose & West's Minstrels 7th, to an overflowing house. McKee Rankin 9th, to big house.

Indiana.

INDIANAPOLIS.

Both houses remained closed till the 12th, when the Park was reopened by the Florences. They produced their new play, A Million. The impression is that it will not be a go. Attendance light in consequence of inclement weather. The Mighty Dollar was given the remaining nights, 13th and 14th, and at the matinee, to increased attendance. It is a memorable fact that The Mighty Dollar received its first representation at the Academy of Music in this city.

Garden Theatre: The May Fisk Blondes were the attraction. Business the first part of the week was very large, but it dropped toward the latter portion of the engagement. 16th, Clark and Edwards, Campbell and Burke, Carrie Lavarnie, and the drama Forty Thieves.

Items: Phil Simmonds and wife were in the city the past week; the gentleman was paving the way for Bandmann.—Callender's representative has been endeavoring to make some arrangement to consolidate the companies under his and Frank Scott's management.—The Sunday Journal has a column devoted to amusement notes. It is under the supervision of the well known dramatic correspondent, W. O. Wheeler.—Mollie Maeder Steele of the Florence party stopped at the Bates. Her other half is in command at the above-named hotel.

EVANSVILLE.

Opera House: Not open this week. Haverly's Juvenile Pinafore co. 18th; Frank Chanfrau 24th.

Weber's Turner Hall Theatre: Alice Placide opens 16th, and will produce Money and Misery, supported by James Douglas and stock. Dashing Charlie will open 23d in play of Dashing Charlie.

Items: Fred Miller has copyrighted The Judge, the title of his new comic extravaganza.—Manager Albecker of the Apollo announces that he will open his Summer season the first week in May.—Anna Dickinson is to make a tour west, and give dramatic readings in costume, and Bob Miles of the Grand Opera House, Cincinnati, is arranging her route, having written here for a date.

LAFAYETTE.

Annie Ward Tiffany 13th, bad night, to small house. Miss Tiffany as the child-stealer was excellent. Support fair. Chicago 23d, week. The Florences 16th, in Mighty Dollar.

RICHMOND.

Callender's Georgia Minstrels to a packed house 10th; Billy Banks is the strong card. Henrietta Chanfrau is to be the next dramatic star that will illuminate these regions.

CRAWFORDSVILLE.

Opera House: The Berger Concert troupe showed to a crowded house 5th. New Orleans Minstrels 19th.

QUINCY.

The Florences in A Million 9th, to fair house. Florence and wife were, as usual, good. Support was not quite up to the expectation of some. Harry Webber in Nip and Tuck 14th. There are open dates from 14th to 27th and 28th, when Agnes Herndon is booked.

Kentucky.

LOUISVILLE.

Macauley's: During the past week Haverly's Juvenile Pinaforists have played to a succession of crowded houses, the receipts being larger than on their former visit. Numerous changes in the company are noticed. 23d, week, Minnie Palmer's Boarding-School comb., to be followed by Gus Williams in Our German Senator.

Davis' Theatre, This house still remains closed, but rumor has it that it will soon be opened by a live manager as a first-class variety theatre, and as such will probably be a paying house.

Knickerbocker: Large houses as usual. A good entertainment with the following people: Ronaldo, in acrobatic feats; Eugene Blitz, which means Punch and Judy; the Edwards, James and Katy, who were retained from the previous bill on account of their very clever sketches; Carrie Lavarnie, and Harris and Wood. Next week we have: Alice Bateman, Thatcher and Humes, Prof. C. N. Steen, the Russells, Leonard and Flynn, Jennie Linden, Walter Mack, the three Parker Sisters, and Fannie Bernard.

Metropolitan: Doing a business that tests its capacity. Manager Whallen is certainly pleased at his success. Many new faces are promised the coming week.

Items: The suit brought by Vic Reynolds against ex-manager Parmele of the Novelty Theatre was to-day decided in favor of the defendant.—The wonderful amount of gall displayed by a certain class of variety talent (?) in this section of the country is something remarkable. This week Al Adams and Lottie Gray were "fired" from the Knickerbocker after Monday's rehearsal. After Manager Borden paid their fare from Detroit here they wanted to put on a sketch containing three songs and mildly requested the leader of the orchestra to write up their music for them.—Harry Clifford left for Bridgeport, Conn., where he joins the Oliver Doud Byron comb.—There is much amount of inquiry in the city as to the whereabouts of Adele Belgarde, particularly among our local critics.

LEXINGTON.

Opera House: Julia A. Hunt and dramatic co. came 12th, three nights and matinee, in Frou-Frou, Violet, Pearl of Savoy, and Fanchou. The co. is small but good. Business opened up badly, but increased each performance. Long & Goodyear's Australian Railroad Minstrels billed with old stock cuts and lithographs. Gus Williams booked for early date.

Tennessee.

NASHVILLE.

Quite a lull in theatricals the past week, nothing booked until March. Barlow, Wilson, Primrose & West's Minstrels return 5th. John McCullougn, 8th, four nights, at Masonic Theatre. McCullough displays some beautiful lithographs.

Missouri.

ST. JOSEPH.

Tootle's Opera House: Maggie Mitchell 6th, Pearl of Savoy; 7th, matinee, Fanchon, and at night, Little Barefoot, all to enormous houses. 13th and 14th, Frank Uffner's New York Novelty co.; 16th and 17th, Haverly's C. C. C. C.; 19th, 20th and 21st, Jas. H. Wallack; 23d and 24th, Queen's Evidence co. Comique: Business fair. Jennie Howard and Minnie Duane. Departures: William Devere, Ella Arnold, Josie Fey and Harry Parker. Items: Col. A. C. Dawes, G. P. A. of the K. C. S. J. and C. B. R. R., gave a dinner to Maggie Mitchell and Mr. Paddock while here.

HANNIBAL.

Janauschek 14th, supported by Harry Meredith, will revisit us, appearing as Lady Macbeth at Mozart Hall 17th.

Iowa.

OTTUMWA.

The Emma Leland comb., after completing their week's engagement here, left for Oskaloosa, 8th, having made a more than favorable impression with our best people. Charlie DeGrote, in bidding good-bye to the audience, brought a storm of applause from a house packed full. Saturday's matinee was the best ever in the Opera House. Perfect quiet, harmony, good nature, and not a loafer in the party, they are sure of a hearty welcome when they return. They report good business, notwithstanding that they have for the past nine weeks done nothing but break in new towns. Harry Webber comb., 11th, to good house and much-pleased audience. Our dailies, however, were terribly down on them on account of their having engaged the worst music that ever broke the stillness of a peaceful settlement. Mr. Gulick expressed himself as bitterly disgusted, and felt the error worse than anyone, and explained it as a mistake all 'round. Bill McAllister's Minstrels 12th.

DAVENPORT.

Haverly Chicago Church Choir co. at Burtis' Opera House 8th, to $583. Maggie Mitchell as Fanchon 13th. Rial's Uncle Tom's Cabin, March 12 and 13. John McCullough April 13; Robson and Crane April 22; Paulding comb. April 28.

BURLINGTON.

Billy McAllister's Minstrels, Feb. 9, to a small house, owing to the co. not being known. The performance pleased everybody present. 27th, Haverly's Juvenile Pinafore co.

CEDAR RAPIDS.

John Dillon 6th, to good business. Remenyi concert 17th; Haverly's Juveniles, 28th.

MUSCATINE.

Olds' Opera House: 9th, Haverly's Church Choir Pinafore co. sang to a $400 house—the largest of the season.

Wisconsin.

MILWAUKEE.

The Dramatic Ghoul is losing favor in this part of the country. THE MIRROR is making itself known, and for a certainty can be relied upon. Des Forges & Co., 98 Wisconsin street, receive it every Friday afternoon. The Milwaukee Theatre is doing a fair business—not quite what was expected. The usual variety talent is depicted with glowing squibs. For the past week Sam Baylis, with his Royal Marionettes (they are good), Emma Crocker, Little Etolia, Lionel Romine, fire king; Alf Wyman, Carrie Brower, Frank Gay, and Florence Leranior filled the bill. The Red Lounge closed the evening's entertainment. 16th, Mme. Duclos' sixteen dizzy blondes.

MADISON.

A large and respectable audience greeted John Dillon 10th in Paul Pry. 11th, The Lancashire Lass, to a fair house, when Dillon presented one of his best efforts—A Party by the Name of Johnson. The play was well received. 12th, the co. appeared in Our Next President to a good house. 13th, was presented, for the first time on any stage, Bumps, to a fair house.

BELOIT.

Maggie Mitchell will appear 24th instead of 28th, in Pearl of Savoy.

Minnesota.

ST. PAUL.

Opera House: 6th and 7th, Murray's Metropolitan co. appeared in The Three Guardsmen, presenting the play in good style, closing an engagement of three weeks. 9th, for three nights, the C. L. Graves comb., with George C. Boniface and J. H. Rowe, in Queen's Evidence and Soldier's Trust; performance well received, but houses light. Maggie Mitchell 19th, 20th and 21st. The Annie Ward Tiffany comb. is booked for last week in February. Conley's Varieties: Playing to fair business. New arrivals each week.

Michigan.

DETROIT.

Whitney's Grand Opera House: Collier's Banker's Daughter comb. have just concluded the most successful season yet played at this house, notwithstanding the powerful counter-attraction at the Detroit the first three nights of the week. The great and immediate success of this play is not to be wondered at, so strong are its dramatic situations, so beautiful its language, and so pure its tone. The characters of John Strebelow and Lillian are not entirely satisfactory in the hands of Louis James and Marie Wainwright. Mr. James, though dignified in bearing, is inclined to be too cold, not throwing into his part the proper fervor and feeling. Miss Wainwright, in the earlier acts, is satisfactory, but in scenes demanding portrayal of intense emotion she is found wanting, and in some cases her voice is so low as not to be heard over half way up the parquette. In comedy she is delicious, but in emotional plays buried. Mr. and Mrs. Charles Walcot, as Phipps and Mrs. Brown respectively, were very fine. Messrs. Forshay, Roberts and Tilton were excellent in their respective roles. Manager Kidder states the week's business as $4,156—a splendid showing considering Lent has arrived. They play this week at Cleveland. This week Kate Claxton in Two Orphans and Double Marriage for first half of week, including matinee, and the Florences the latter half in Mighty Dollar and their new play, A Million. The Strakosch Opera co. begin March 3, for four nights and matinee.

Detroit Opera House: Mapleson's Italian Opera co. gave a short season the first three nights of the week, presenting Sonnambula, Aida and Faust to good but not crowded houses—the expenses and receipts about balancing. The company is a perfect one, and a person would be hypercritical in picking out seeming defects. The equal of Campanini has never been heard here, and Galassi and Del Puente are baritones of the highest order. Marimon's brilliant execution won golden opinions, but Valleria's artistic and conscientious work in Faust placed her highest in our estimation. Mme. Ambre, whether owing to illness or incapability, made a very poor impression as Aida—by no means equaling Kellogg's interpretation. Brignoli is not worthy to bear comparison with an artist like Campanini. Annie Louise Cary is still the magnificent artist as formerly. Mme. Lablache is worthy of praise. The chorus is the homeliest and best-voiced that has ever visited us, and the orchestra, under Arditi, is incomparably without an equal traveling. Three dollars seemed too high to many to pay, but those who paid it were treated to the full value of their investment with the finest Italian opera that has ever visited Detroit. I congratulate both Mr. Mapleson and Mr. Haverly upon their enterprise. This week Criterion Comedy co. for three nights—Our Daughters, Freaks and Triple Courtship will be presented, followed by Robson and Crane in Comedy of Errors for rest of week.

Items: During the performance of Sonnambula Marimon refused to cross the bridge during the sleep-walking scene, thereby dispelling the illusion and nearly ruining the act. For this freak she was fined by the manager. I see that in Cleveland she concluded to walk.—J. W. Collier, manager, owing to a sprained ankle, had to relinquish his usual part of Count de Carojac to G. W. Farren, who, owing to shortness of time in which to prepare, did the only poor thing in the play.

GRAND RAPIDS.

Powers' Opera House: The citizens of Grand Rapids never fail to patronize a good theatrical company. Therefore they turned out en masse 9th and 10th, to see Bartley Campbell's latest great success, The Galley Slave. The co. is both excellent and well balanced—including Maude Granger, Signora Majeroni, Frank Evans and J. J. Sullivan, all of whom acted with ease and intelligence. The managers of this house are to be congratulated. Kate Claxton 13th and 14th. The Florences announced for 18th.

Smith's: Liberal patronage the past week, the stellar attraction being Mlle. Lucille and her company of opera-bouffe artists (?) in The Little Duchess. The olio preceding the performance is a good one, and includes Prof. H. J. Campbell, a wizard of no mean ability; Dollie Foster, serio-comic, and Manning and Drew, song-and-dance artists.

YPSILANTI.

Since the building of our new opera house theatricals have been booming. The following are booked: 19th, Criterion Comedy co. in Freaks; 20th, Kate Claxton and co. in Two Orphans; March 1, Alice Oates Opera company.

ANN ARBOR.

Haverly's Colored Minstrels 10th, to a good house. Maud Granger in the Galley Slave, to a full and appreciative house, 12th. Kate Claxton in Two Orphans 17th.

KALAMAZOO.

Ada Gray, supported by Charles A. Watkins' Fifth Avenue comb., 10th and 11th, fair business. Wilkinson's Uncle Tom co. 12th; light house. McKee Rankin's Danites well billed for 14th.

New York.

BROOKLYN.

Haverly's: A better reproduction of a New York success we have never witnessed than the presentation of Fairfax here last week by Abbey's Comedy co. The original cast, with but few exceptions, was employed in its recital, and this being supplemented with the identical scenery and mountings recently used in New York, made the illusion so perfect that it needed but a slight stretch of the imagination to cause one to think that he was seated in the Park Theatre. The most prominent alteration in the cast was the substitution of James Peakes in lieu of W. J. Ferguson, as Webster Winne, the tramp. Though differing widely in many points from Mr. Ferguson's conception of the character, Mr. Peakes achieved a decided success, and gave a startling and impressive rendition of the role. Messrs. Eugene Eberle and F. E. Bond made excellent substitutes for Messrs. Owen and Selwyn, as Uncle Ben and Willie Wagstaff. Mesdames Booth, Cowell and Gilbert, with Joseph Whiting and Frederic Robinson in their respective assumptions, renewed the triumphs lately won by them in the metropolis. Notwithstanding the excellence of the above attraction we regret to state that the attendance was by no means commensurate. For, though business averaged fair at each performance, it was not at all what the management was justified in expecting. This week Mr. Haverly brings out An Arabian Night, recently successful at Daly's Theatre, New York. John Drew and Harry Lacy will be seen in their original characters. Next week a season of pantomime will be inaugurated with Tony Denier's Humpty Dumty.

Park: The same apathy of the public as commented upon at Haverly's was also noticeable here last week. Clinton Hall's excellent company of comedians in their clever play of The Strategists, while giving universal satisfaction and winning golden opinions from all who saw them, still failed to attract large audiences, and on no occasion did the house present the appearance that the quality of the entertainment offered—deservingly merited. This week manager Sinn presents Bronson Howard's play of Wives, which it is confidently expected will prove a drawing card.

Volk's: Fanny Herring renewed her youth here last week, and, in a slightly altered version of Nan the Good-for-Nothing, rechristened The Tom-boy, to the great delight of the "gods" in the upper part of the house, appeared fully as vivacious and sprightly as she did in days of yore at the Old Bowery in the time of G. L. Fox. The olio introduced in their specialties Minnie Gough, Hattie and Bennie Grinnell, Turner, Welch and Harris, Murray, Runnells and Aymar, Sparks Brothers, Reynolds and Cogill, to a volume of business which, as usual, is limited only by the capacity of the auditorium. This week the feature of the bill is a new travestie called Muldoon's Flats.

Court Square: Uncle Tom's Cabin, which in this city always proves a sure feature, did a satisfactory business here last week, and will be followed on Monday by Custer and His Avengers.

Items: The company of the Philadelphia Chestnut to appear in a special matinee performance at Haverly's Theatre on Thursday for the benefit of the Irish Relief Fund. The play will be The Wife. 2,500 tickets are already sold, and the returns in.—George R. Edeson takes his annual benefit at the Park on the afternoon and evening of the 25th.—Two of Augustin Daly's best triumphs at his own theatre in New York this season are pitted against each other in Brooklyn this week—An Arabian Night at Haverly's and Wives at the Park.—A rumor is current that the Mapleson Opera co. will in the future sing at Haverly's, instead of the Academy of Music.

BROOKLYN, E. D.

Novelty: French Flats proved as potent an attraction here last week as it did during the preceding one in the Western District. The enterprise of Messrs. Theall and Williams is not only deserving of commendation but is also evidently appreciated by their many patrons. Their ambition, which of late has been largely realized, is not only to present the majority of features successful in New York, but also those that are offered in the vicinity of the Brooklyn City Hall, thus saving residents of "the burg" not only a trip across the East River, but even an occasional ride in the horse cars of their own city, which now and then might be necessitated. This week the stage will be occupied by Hall's Strategists.

BUFFALO.

Academy of Music: Minnie Palmer and her Boarding-School were the attraction the early part of last week, drawing fair-sized audiences. There is but little plot to the play, still it gives Miss Palmer ample opportunity to display her ability as a pleasing specialty actress. Her style is of the Lotta school, and a very pleasing evening can be spent with her talented co. The Criterion Comedy co. held the boards the latter part of the week in Freaks, and appeared before only fair-sized audiences. The co. is mainly the same that appeared here last year, and is unquestionably one of the strongest combinations traveling. Herrmann appeared this week for a four nights' engagement. That he stands at the head of the masters of the black art in this country there is no dispute, and his entertainments are worth going a long distance to see. He has associated with him Mlle. Addie, in her very pleasing specialties, the Lorellos, and Va Vose the Ventriloquist. It is a long time since our people have had an opportunity to see a first-class magician, and Herrmann will doubtless attract good-sized audiences. For the latter part of the week Haverly's Genuine Colored Minstrels will be the attraction, and of course they will be first-class, as are all of Haverly's troupes. Week commencing 23d, Alice Oates and her co. for one night in Le Petit Duc, and for the balance of the week The Banker's Daughter, and for the following week, commencing March 1, Joe Emmet in Fritz in Ireland. We are to have Bartley Campbell's Fairfax some time during next month, with Agnes Booth, Mrs. Gilbert, Sydney Cowell, Joseph Whiting and Louis Barrett in the cast.

Shelby's Adelphi: The bill of last week was all that was promised, and full houses Manager Shelby's reward. Something out of the usual line is promised for the next week. Rel Maub, the Fire King, is to expose the modus operandi of the seemingly wonderful tricks indulged in by masters of the art of eating fire, drinking boiling oil, handling of red-hot iron, and other pleasing amusements of that sort. Tom McLean, English mimic; McIntyre and Heath, Ethiopian comedians; Fanny and Frank Davis, Irish comedians; Maud Leigh, Carlotta Bourke and Jennie Southern, vocalists; Harry MacEvoy and Emma Rogers, sketch artists; Ward and Wells, in Irish songs and dances, and John L. Manning, gymnast, together with the regular company, will make another big and attractive bill.

Items: Messrs. Sullivan and Gilbert will personally supervise the representation of their comic opera, The Pirates of Penzance, at the Hall on the afternoon and evening of the 21st. There will undoubtedly be large audiences present. Arthur Sullivan will, is is understood, direct the orchestra in person—John Meech, of our Academy of Music, is with Lawrence Barrett. The great tragedian is traveling under his management for a short season.

ALBANY.

Leland Opera House: The small audiences that have greeted Ada Cavendish during the past week is certainly not very complimentary to the tastes of the theatre-going public of this city, as Miss Cavendish demonstrated by her superb acting in the different roles she enacted the possession of a talent which places her as one of the foremost artists of the day. Her support in the main was admirable. Samuel W. Piercy created a highly favorable impression. 16th, Fun on the Bristol; 23d, J. K. Emmet.

Martin Opera House: 11th, Alice Oates' Opera co., matinee and night, in Giroflé-Girofla and Little Duke, to large business. 20th and 21st, J. T. Raymond.

Tweddle Hall: 13th and 14th, Daly's Arabian Night co.—second engagement—to good biz. 18th, Joseffy.

Items: Charles Matthews was in town during the week.—The Pirates of Penzance next month, under Appleton:—Mr. and Mrs. E. A. Eberle and L. Eddinger, of the Cavendish co., are Albanians. They were warmly received.—Autograph fiends call on the prominent theatrical people on their visit to this city for their "sigs." Has any one requested Carlie's (Listener)?—The Mosher and Paddock Opera co. play in Troy during the month.

UTICA.

Opera House: The Salsbury Troubadours 9th, in U. M. A. lecture course, playing to over 2,000 people, presenting The Brook. For 15th, return visit, they place Patchwork on the boards, and, judging from the advance sales, another full house is assured. 11th and 12th, the New York Criterion co. presented Freaks to only fair houses, when crowded houses were their due, as a stronger co. as to merit has not visited us this season. 13th, P. S. Gilmore's Band gave a grand concert to only fair house, giving his new anthem Columbia, with a chorus of forty voices, whom Mr. Gilmore complimented as being the best he had met since starting on his tour. They were under direction of Prof. Seiboth of this city. 19th, the California Minstrels, with Cool Burgess, Ned Wambold, old Utica favorites, smile on us for a night. 27th, Gilbert and Sullivan's Pirates of Penzance. March 17, Lawrence Barrett in Yorick's Love.

City Opera House: John Denier's Humpty Dumpty co. gave poor show 14th to small house.

National: John Denier's H. D. co. has been playing to fair biz. during the week. Managers Russell and Henry are bound to succeed, and have secured for this week the following new faces here: Billy Devern, Lottie Ward, Mitchell and Baker, Kittie Bell, Sam Roberts, Carrie Chrissie, Lulu Arnoft and Eva Girard. Gus Hill, an attache of this house, fell and broke his ankle on the night of 14th.

ROCHESTER.

Corinthian Hall: The Rochester Opera Club gave the Bells of Corneville five times last week. The club being composed of some leading young people, very materially drew a large audience, which, of course, was delighted. Minnie Palmer opened School Monday night for one week. 23d, Prof. Hartz, one week. March 1, 2 and 3, Union Square co.

Grand Opera House: Last week a miscellenaneous tribe of ebony-headed barbers, sailing under the pretentions title of Hevat's Original Georgia Minstrels, were advertised to hold the boards at this house for three or four nights. The first night they were not ready, and the following day the management thought best to attend their rehearsal, after which he concluded they were still not ready, nor likely to be, and the engagement was cancelled. It is said that some of their jokes actually ran off the stage. 17th and 18th, Alice Oates followed by Garett's Fun on the Bristol 23d, 24th and 25th. Haverly's Georgias 26th. Strakosch Italian Opera 27th and 28th.

BINGHAMTON.

Lester Hall: 9th, Emma Thursby Concert co., to one of the largest and finest audiences of the season. Academy: 11th, the Troubadours, to standing-room only and delighted audiences. 12th, Fatinitza, to poor house. With two or three exceptions the singing was poor. 14th, the so-called Union Square co. in Two Orphans, to fair house. Emerson's Minstrels 16th; Haverly's Mastodons, no date.

OSWEGO.

An Arabian Night was given 9th by E. F. Thorne and a fine co., to a slim house. Everybody pleased. Emerson's Megatherians drew poorly 11th, and gave a fine entertainment. The Salsbury Troubadours followed 12th, to a packed house. They pleased immensely. Alice Oates Comic Opera co. in The Little Duke met with a light house 13th. They report good business hitherto. Item: Gilmore and his band played to fair business in the Armory 12th.

TROY, N. Y.

Griswold Opera House: 10th, the Criterion Comedy co. appeared in Freaks to a moderate house. 12th, the Alice Oates English Opera co. were greeted with a full house.

Music Hall: 14th, Gilmore's Band gave a concert to a full house.

Grand Central: The new comers are Alice Gleason, Turner, Welch and Harris, Maggie Burrel and Fellows and Burns. Business prosperous.

HORNELLSVILLE.

Shattuck Opera House: 13th, Baird's New Orleans Minstrels. Fine show to light house. 14th, Mahn's Opera co. in Fatinitza; excellent performance to fair house. Jane Coombs is neatly billed for the 17th in Engaged. Emerson's, Megatherians, under Abbey and Hickey, 24th; Oliver Doud Byron in Across the Continent, March 4.

ELMIRA.

Opera House: The Brook, by Salsbury's Troubadours, in their inimitable manner, 10th, to about $475; Mahn's Fatinitza co. to small business 13th; Rentz's Minstrels 21st; Emerson's Minstrels 23d; Pirates of Penzance 26th; Pat Rooney 28th.

AUBURN.

Emerson's Megatherians will occupy the Academy 13th. Master Martin of the original Big Four is with them, but leaves tonight to rejoin his old band. 14th, Alice Oates. 16th, more minstrels—the Californias, with Cool Burgess as the great star.

ONEIDA.

Devereux: 9th, the Oneida Community Pinafore co. played before a large audience and gave a good entertainment. Nothing new booked.

Connecticut.

HARTFORD.

Roberts' Opera House: 9th, the Boston Ideal Opera co., under management of C. H. Smith of Fall River, in Fatinitza. They had a splendid house—nearly $1,200—and gave perfect satisfaction in every particular. 19th, the Strakosch Opera co. in William Tell.

New National: Business good; show one of the best of the season. Departures: Livingston Brothers and John Murtz, the Sheehans, Robert V. Ferguson, Sallie Mason and Harry Scott, to Providence; Charley Glidden and Edith Lyle, to Providence; Leyton and Weston, to Boston. New people: Homer and Holly, Favor and Shields, William Johnson and Steve O'Donnell. Remaining: Lillie Ellis, the Budworths, Frank Harrison and Ed Chrissie.

NEW HAVEN.

Grand Opera House: 10th, the Boston Ideal Opero co. presented Fatinitza, to the largest house of the season. The performance was remarkably fine, the singers being in the best spirits, as was the audience.

New Haven Opera House: Mahn's Opera co. gave a burlesque of Fatinitza 9th, to fair business. The Hyers Sisters' comb. is booked for the 18th in In and Out of Bondage. Den Thompson's Joshua Whitcomb 19th. The New Haven public are expecting a musical treat the 20th, in the shpape of Carmen, to be rendered by the Strakosch Opera co., with Mlle. Anna de Belocca as Carmen.

WATERBURY.

Irving Hall: 9th, the Theatre Comique co. gave a fine entertainment for the benefit of the sufferers in Ireland. Comique: Good business all the week. Departures—Max Murphy, to the Howard, Boston; Fred Huber and Kitty Allyne, to Harry Miner's, N. Y. Arrivals—Emma Rice and Texanna Rosemay. Retained—Ed Heeney, McGlone, Johnny Ray, Alice Murray, Harry Healy and Florence May.

Item: Denman Thompson booked for Feb. 21.

Rhode Island.

PROVIDENCE.

Opera House: The week par excellence of the season has been the past. Do I speak strongly? Well, I always was an enthusiastic admirer of Lawrence Barrett, and that I am not alone in my admiration was shown by the cultured and very appreciative audiences he has entertained during his week's engagement. Added to Mr. Barrett's fine acting, he has a very excellent support. 16th, 17th and 18th, Strakosch Italian Opera co.

Low's: Den Thompson has pleased good-sized audiences the week ending 14th. Miss Wilson as Tot and Master Martinetti as the Bootblack were sharers of much favor. This week The Galley Slave.

Theatre Comique: New for 16th, the Rankins, Livingstone Bros. and John Murtz, Fayette Welch, Emily Sylvester, James Sheeran, Pettit and White. The spectacular Lurline met with so much favor it is continued. Hughey Reid has painted new and very handsome scenery for the piece, which reflects great credit on the artist.

Massachusetts.

SALEM.

Mechanic Hall: Lillie Eldridge, supported by a co. calling itself Union Square comb., p ayed Two Orphans under John S. Moulton's management, 13th. It was a stormy night, and the house was small. The co. was one of the worst that has been here for some time. He announces the following entertainments under his management: 20th, Lawrence Barrett in Yorick's Love; 24th, Gilmore's Band; March 18, Haverly's Mastodons; April 2, Tony Denier's Pantomime co.; April 5, Boston Museum co.

Items: Johnson and Andrews, the new local managers, announce the following: 25th, Nick Roberts' Pantomime co.; March 2, Den Thompson. The advent of a new firm of local managers here will not give rise to any spirited competition, I think, for Manager Moulton does not really depend on this city for the larger share of his business.

SPRINGFIELD.

The Hyers Sisters in Out of Bondage 10th, to thin house. They were deserving of a better house, as they gave a very good show. Pat Rooney comb. 20th; Denman Thompson 26th; Haverly's Mastodon Minstrels 19th. Theatre Comique: Business the past week has been good. This week the new people are Archie White and Ella Esmond in character sketches; Charles Ghidden, banjoist; Edith Lyle, serio-comic; Dick Melville, Ethiopian comedian; Willie Martelle, song-and-dance, with the regular stock co.

GLOUCESTER.

The Boston Ideal Opera co., including Barnabee, Whitney, Fessenden, Frothingham, Adelaide Phillips and others come 16th in the time-worn Pinafore, and an immense house is sure to greet them. Nick Roberts' Humpty Dumpty 26th. The Little Corinne Opera co. in The Magic Slipper is booked for 23d. Haverly's Mastodons March 15; Buffalo Bill 30th; Harry Bloodgood and co. April 15; John S. Moulton April 1 and 5; Lawrence Barrett March 2.

LOWELL.

Huntington Hall: 8th, Norfolk Jubilee Singers, to a full house. 20th, Gilmore's "Columbia," assisted by local talent. Music Hall: 10th, Lillian Eldridge, with a very poor support, in Two Orphans, to a packed house. 11th, Bartley Campbell's Fate (rechristened Divorced) was given by the Kittie Longee comb., to a small audience. 16th, Neil Burgess in Widow Bedott; 17th, Pat Rooney; March 4, Lawrence Barrett in Yorick's Love.

HOLYOKE.

Alice Oates English Opera co. 9th, in Le Petit Duc, to good business. Pat Rooney's Star comb., under Harry Miner's management, 19th. Den Thompson 25th. Haverly's Mastodon Minstrels March 1. Neil Burgess co. in Widow Bedott 2d. Barrett in Richelieu 13th. Murphy in Shaun Rhue 20th. Tourists 23d. Niblo's Garden co. in The Galley Slave 30th.

TAUNTON.

Neil Burgess and co. in Widow Bedott 11th, to large house; good show. Nick and Robert's Humpty Dumpty 13th, to good house; fair show. Theatre Comique co. of Providence, R. I., under Hopkins and Morrow, 17th. Lawrence Barrett in Yorick's Love 19th. Union Square comb. in Two Orphans, with Lillie Eldridge as Louise, 20th.

LYNN.

Music Hall: The Ideal Opera co. drew an immense house 13th. Pinafore was given. Lillie Eldridge and a New York co. played Two Orphans 16th, to moderate business. The following attractions are billed: March 1, Den Thompson; 2d, Lotta.

HAVERHILL.

Fatinitza was sung by the Ideal Opera co. of Boston at City Hall 11th, to large house 14th, Pat Rooney's combination to good business. 27th, Nick Roberts' Humpty Dumpty.

FITCHBURG.

19th, Boston Ideal Opera co. March 13, Reeves' Opera co. 19th, Denman Thompson.

New Hampshire.

CONCORD.

White's Opera House: Pat Rooney's comb. appeared 13th, to fair business, considering that a political convention was in session at Phœnix Hall. The entertainment was first-class, and was universally pronounced the best variety show we have had. Widow Bedott is billed extensively for 17th, and a full house is pretty sure to greet them, as there has been considerable curiosity manifested by our citizens in regard to this play. Nasby was in town Saturday working up the business, and reports full houses everywhere. Barrett comes March 5. Mary Anderson and Buffalo Bill are the only attractions booked at present.

Items: Dr. Fowler and wife, nee Miss Ella Blaisdell, violinist, and Pet Blaisdell, late of Blaisdell's Orchestra, are soon to join the Boston English Opera co., under Henri Blaisdell, musical director. The Doctor will go in advance of the party and the Blaisdells in the orchestra.

MANCHESTER.

Smyth's: Pat Rooney's co., 11th and 15th, to large houses; Neil Burgess, in Widow Bedott, 18th; Gilmore's Band, 19th; Park Garden Opera co., 21st; Den Thompson, March 5; Lawrence Barrett, 6th; Tony Denier and Haverly's Mastodons are coming early in March, and Buffalo Bill and Hill's All the Rage co. early in April.

Maine.

PORTLAND.

Portland Theatre: Pat Rooney's Variety comb. returned 10th, to a full house. Nick Roberts' Humpty Dumpty co. 16th. Neil Burgess in Widow Bedott 19th, 20th and 21st, followed by Lawrence Barrett 23d and 24th.

New Jersey.

JERSEY CITY.

Last week the regular stock comedy appeared in a round of favorite comedies, comprising The Ticket-of-Leave Man, Oliver Twist, Nick o' the Woods and Robert Macaire. The co., with so much work crowded into a short space of time, has proved most efficient, and several of the members, notably Leslie Gossin, Felix Morris, Bertha Welby and Florence Wood, have already become prime favorites with our theatregoers. The co. is engaged for the balance of the season, and while he plays combinations at the Academy, Mr. Gouge sends his stock organization on the road with a broad repertoire of pieces. In this way he will be able to keep the theatre open continuously, which is his desire. Last night (Monday) the Union Square Traveling co. presented the amusing comedy, French Flats, in a highly creditable manner. This piece remains the attraction till Thursday night, when Salsbury's Troubadours play for the balance of the week their entertainment, The Brook. Next week, the Richmond and Von Boyle comb. in Our Candidate.

Jottings: Ferdinand Hofele has been engaged as stage director of the Academy.—Mr. Gouge tried to obtain the right to The Colleen Bawn for the 17th of March from Mr. Boucicault, but the latter gentleman re-

fused it to be played at any price.—The Two Orphans and Led Astray are said to be in preparation by the stock.

NEWARK.

Grand Opera House; Gave nothing during the last seven days, but is booked 16th, Pirates of Penzance; 17th and 18th, Salisbury Troubadours; 23d, matinee and evening, Uncle Tom's Cabin, and 25th, Mary Anderson in the Hunchback.

Newark Opera House: Booked—21st, Buffalo Bill; 23d, Charlotte Thompson for matinee in the Lady of Lyons, and evening in Nell Gwyne: 24th, Abbey's Park Theatre co. in Fairfax.

Waldmann's; 16th, George A. Hill in the Serpent's Sting, and the following specialty artists; Laura Russell and E. D. Emery; May Arnault, Harry Woodson, Haughmann and Butler, Harry G. Lawfkin, Lester and Williams, Allie Drayton, Georgie Kaine, Mast. Roberts.

Booth's Academy: Opened on the 9th with an excellent variety co. and gave an entirely satisfactory performance to a large audience. The orchestra engaged by these gentlemen deserve especial mention for the evenness and precision of its rendering of the musical portion of the entertainment. 16th and week, the following bill is offered: Delehanty and Hengler, Minnie Gough, and Williams and Pickert.

TRENTON.

Taylor Opera House: It was a large and very appreciative audience that assembled on the 9th to witness Freaks, as performed by the Criterion Comedy co., and right well that audience was pleased, as the performance was one of the best of the season. 12th and 13th, a party of amateurs gave Ten Nights in a Bar-room in a very queer manner. Nard Almayne was extended a very hearty welcome by her numerous friends here 14th, when she made her first professional appearance in Bartley Campbell's Fate. This being the home of Miss Almayne's father, Ion Perdicaris, our society was on tip-toe to see how so charming a lady in private life would appear in public and the verdict was decidedly in her favor.

Pennsylvania.

PHILADELPHIA.

Academy: Her Majesty's Opera co. in an engagement of eight nights and one matinee.

Walnut: Amie Pixley, supported by the McDonough and Fulford comb., one week. She is certain to fill the house nightly. 23d, Fanny Davenport.

Park: Second week of The Tourists in a Pullman Palace Car. Last week the house was packed at each performance. 23d, Strategists.

Arch: Hearts of Oak, which drew full houses last week, has entered upon its second week.

Broad: The Pirates of Penzance drew overwhelming audiences last week and is certain to hold the boards triumphantly.

Chestnut: A Scrap of Paper was reproduced Monday by the regular stock.

South Broad: Fourth and last week of the Princess Toto, which has proven a financial success. March 1, Der Seecadet.

Wood's: Ours this week, with Lillie Hinton in the cast. At the matinees East Lynne.

New National: Josh Hart's comb., one week.

Grand Central: Leonzo Bros., Tommie and Annie Dayton, Harry Osborne and Fanny Wentworth, Hume Bros., and Fanny V. Reynolds.

Miller's: Alesandro, Dan Nash, Susie Ulm, Driscoll and Davis. Alhambra: Charles H. Stanley, W. J. Bryant, Mons. Bushnell, Stella Newton and Emma Hoffman. International: Hogan Bros., Clooney and Ryan, the Leonards, Maggie Christie, Kitty Norton, Nellie Hague.

Items: There is a change in the management of the Chestnut, Messrs. Gemmill, Bunn & Co. being the present managers.—Princess Toto goes to the Park March 1, and Grau's Opera co. to the Walnut in April.—March 15, Mr. Sheridan appears at the Chestnut for one week, and on March 24, Mahn's Fatinitza co. appear in Boccaccio.—The opening night of the Mapleson troupe augurs a successful season.—Mliss opened to a large audience at the Walnut. This is the play in which Miss Pixley is shortly to appear in the Metropolis, all legal complications having been composed. Miss Pixley is the finest soubrette on the American stage.—Seymour has made a hit in The Pirates of Penzance. He is good in anything.

PITTSBURG.

Opera House: John T. Raymond, supported by an excellent co., opened a week's engagement 9th. Risks, Col. Sellers and Woolfert's Roost constituted the repertoire for the week. The last-named play was given in this city for the first time. Although the dramatization of Irving's Legend of Sleepy Hollow does not assist one in more fully realizing the romantic superstition which pervades the original, yet it serves to exhibit Mr. Raymond—in Ichabod Crane—in a widely different role from Col. Sellers. Altogether the piece was well received. The co. rendered excellent support during the week. Affie Weaver as Katharine Van Tassel, in Woolfert's Roost, and Laura Hawkins in the Gilded Age, fairly divided the honors with the star. George Holland also came in for a share of the honors, and Mrs. J. H. Rowe, (nee Georgie Dickson, an old Pittsburg favorite) was right royally welcomed. The remainder of the co. does not require special notice. The business done during the week was good. This week we have the Pittsburg favorite actor and ex-manager, J. N. Gotthold, with his Octoroon comb. Oliver Doub Byron 23d; Ada Cavendish March 1; Aldrich and Parsloe March 8.

Library Hall: David Lowry's Karl, (William Gurnther in the title role) which was produced at this house week beginning 2d, met with only fair success. The piece is of the Fritz and Struck Oil style, and contains many commendable features. Gounod Club 24th. Fatinitza March 1, one week. 8th, Strakosch Opera co., four nights. 15th, Pirates of Penzance.

Williams' Academy: An excellent Variety succeeded in drawing large audiences to each performance during the past week. This week, the Rentz-Santley Burlesque troupe, and for week of 23d, Manager Williams announces the following big cards: French Troupe Davene, now en route East from California; Bobby Newcomb, Louise Montague, Georgie Kaine, R. M. Carroll and Sons, McIntyre and Heath, Charles A. Grear, Devlin and Tracy, T. F. Thomas, Ed Neery, and Lucy Clifton.

Trimble's Standard: Business past week fair. This week Josie Preveille's Pinafore co.—whoever they may be.

Diamond Street Varieties: Business past week good; show ditto. Co. present week: Geo. Garland, Cherry Chapman, Mons. Henrico, Lulu Rain, Dora Roberts, Leon Lowonda, Campbell Sisters, Cummings and Mack and Chas. Benedict.

Items: The Stephen C. Foster Serenaders will be reorganized in this city.—Julius Moore, at one time leader of the orchestra at Trimble's, died 13th, in his 50th year.—The lenten season has not as yet affected the attendance at our various theatres.—Harry Williams will shortly give a benefit for John Parry, the "Father of Puddlers."—The dramatic debut of another of Pittsburg's fair daughters will shortly occur in this city.—The handsome scenery and mounting with which the production of Woolfert's Roost was characterized in this city, was due to the energy of Arthur Palmer, scenic artist at the Opera House.—The season at the Opera House will likely be prolonged until June 1.—The Elks benefit in this city will take place week of the engagement of Aldrich and Parsloe.—The members of a snap organization, known as the Farrell comb., were arrested some months since, charged with having burglarized the premises of several Westmoreland county farmers. They were convicted 3d, and sentenced to four years' imprisonment in the Western Penitentiary.—Curious Pittsburgers would like to know just what kind of a hair-pin your Chicago MIRROR man really is.—The MIRROR man returns thanks to Jas. K. Carmack of the Elks for courtesies.—The Abbey and Hickey Humpty Dumpty comb. are booked at the Opera House.—THE NEW YORK MIRROR arrives in this city every Thursday morning, and can be found on the newsstands of W. W. Edgar and John W. Pittock, Fifth ave.—The Elks hold a social session to-night, 15th.

BRADFORD.

Opera House: Mahn's Fatimitza comb. to good business 16th. Alice Oates comes the 25th.

Academy of Music: New people 16th—W. Henry Rice, female impersonator; the Mortons and Nettie Brennan, Dutch sketch artists; Noon and Clark, acrobatic song-and-dance. Departures: Sheridan and Reilly, Mullaly, Fenton. Lena Rivers, the favorite serio-comic, Ida Siddons and the Burgesses retained.

Theatre Comique: Departures 14th—Jessie Boyd to Detroit; McIntyre and Heath, Buffalo; Nellie Bland, Phila.; John Bartley, Coleville; Jennie Lindsey, Cincinnati; Baughman and Butler, Newark; the Hayles to Evansville, Ind. New faces 16th: Karoli and August Ordey, plate jugglers; Blanche Austin, serio-comic; Malcom and Whitney, gymnasts; Wells and Sylvano, sketches; Frey and Marshall, specialists; Susie Stetson, song-and-dance. No salaries were paid at the Comique Saturday the 14th, and all the people who left went without getting their dues. At least so say the people who played there.

WILLIAMSPORT.

Academy: 11th, Barney Macauley, to a packed house; audience delighted. Uncle Dan'l and Clip were called before the curtain with applause. Support good. 13th, Fanny Davenport in Pique, which called out a large and highly intelligent audience despite a severe storm. The admirable acting of Miss Price and Miss Davenport fully justified the encore which they responded to. 14th, Our Goblins to a good-sized audience. The manner the audience laughed and applauded leaves no doubt of the favor with which they regarded the performance. The two latter troupes were both under the management of J. D. Mishler. 20th, Emerson's Megatherians; 23d, The Pirates of Penzance; 24th, Dr. Clyde; March 13, An Arabian Night; 22d, Lawrence Barrett: April 10, Holman Opera co.; May 3, Buffalo Bill.

LANCASTER.

Opera House: 9th, Gill's co. appeared in Our Goblins. Harry Sinclair of the co., for some reason, did not appear. Business was light, and very little better when the Almayne co. played Fate the next night, 10th. This is a good co. with a good play. Nard Almayne and Nelson Decker were very good, and the house should have been full, but there has been an excess of good companies. Tony Denier, 13th; Barney Macauley, 14th; Buffalo Bill, 17th.

DANVILLE.

Opera House: Gill's Goblins gave the best of satisfaction to a small but appreciative audience 6th. J. H. Carner comb. in the new play, Waif of the Woods, on 7th. As predicted by your correspondent the house was fairly packed. The play is a good one, abounding in fine dramatic situations. The co. remains here this week to perfect their organization. Emerson's Megatherians are billed for 20th. Haverly's agent is on hand with his lithographs.

EASTON.

Opera House: Tony Denier's Pantomime troupe in Humpty Dumpty to a $425 house on the 2d. This company always draws good houses, because its merits are so well known to our theatre-goers. This was their second visit to Easton this season, and a third visit is seriously contemplated. 16th, Fanny Davenport; 19th, Pirates of Penzance; 23d, Gill's Goblins; 26th, Annie Pixley in M'liss; March 2, Slavin's Uncle Tom's Cabin.

ERIE.

Park Opera House: Barlow, Wilson, Primrose & West's Minstrels 9th, and were greeted by a large house. Sprague's Georgia Minstrels 11th, with tame show to a small audience. Booked: Germania Theatre co. of Buffalo in Marie, the Daughter of the Regiment, 16th; Mahn's Fatimitza co. 17th, and Collier's Banker's Daughter comb. 23d; Alice Oates in Girofle Girofla 26th.

POTTSVILLE.

Academy Music: Barney Macauley 10th, to crowded house. Humpty Dumpty 12th; good show to fair-sized audience. Fanny Davenport 14th; sufficient seats sold to insure large house. Dr. Clyde 21st. Item: Barney Macauley is a native of our town.

WILKESBARRE.

Fanny Davenport as Rosalind in As You Like It, 11th, to the largest house of the season, notwithstanding it was Ash Wednesday. Emerson's Megatherians, 18th; Dr. Clyde, 28th.

Delaware.

WILMINGTON.

16th, Buffalo Bill in Knight of the Plains. 18th, Pirates of Penzance. 21st, French Flats, by Union Square Theatre co.

Maryland.

BALTIMORE.

Academy. 23d, an entertainment will be given for the benefit of the Relief Fund of the Baltimore Press Association. Sydney Rosenfeld's Dr. Clyde will be produced by his own co. Her Majesty's Opera co. give a season of four nights and matinee, commencing 25th. The operas to be rendered are Sonnambula, Aida, Faust, Lucia and Mignon.

Holliday: Emmet appeared in Fritz in Ireland, drawing large houses. The co. is a good one, but did not have much chance to show what they could do in this play. The scenery is beautiful. At the Wednesday matinee Caste was played by the co., J. A. Mackey giving a fine performance of Eccles. This week Fritz Among the Mormons. At the matinee on Wednesday a benefit is to be given to the Fireman's Relief Association in this city, when Mr. Emmet appears in the last act of Fritz in Ireland, and the co. in Caste. 23d, Ada Cavendish.

Ford's: Hon. W. F. Cody appeared in Knight of the Plains, to fair business. The co. rendered efficient support. The drama was preceded by the farce, Turn Him Out, with Alf Beverly as Nobbs. This week, Tony Denier's Humpty Dumpty. 23d, An Arabian Night.

Central: W. J. Thompson in A Life for a Life, to good business. This week, Charles Foster in Saved at Seven; French Twin Sisters, Dolph Levin, Morello Brothers, Sam Rhinehart and troupe of dogs, Andy Collum.

Front: C. W. Barry in Escaped from Sing Sing; business good. This week, F. A. Tannehill in Blind for Life, a drama written by F. A. Noble of this city; Minnie Lawton, Laurell Brothers, Lillian Forrest, Macken and Bryant.

District of Columbia.

WASHINGTON.

National: Fun on the Bristol drew fair houses last week. Mark Smith was much admired by the ladies. He is certainly a very handsome man, and better still, a good actor. Ada Cavendish as Beatrice in Much Ado About Nothing, Mercy Merrick and Lady Clancarty, this week. The Tourists, 23d.

Ford's: Crowded houses to see Haverly's Mastodons last week. Barney Macauley as Uncle Dan'l this week, and An Arabian Night 23d.

Theatre Comique: The Lulu Wentworth Blondes remain another week, and John R. Weaver appears in his drama of Toby.

Items: The McGibeny Family were quite successful at Lincoln Hall during week, closing with sacred concert at National Theatre Sunday evening.—Gen. Kilpatrick lectures on "Battle Scenes and Incidents" at Congregational Church 16th.—Geo. Kunkel, the original Uncle Tom, and co. at Odd Fellows' Hall, part of the week, presented the venerable drama of Uncle Tom's Cabin very well.—The Mendelssohn Quintette Club, assisted by Abbie Carrington, in concert at Lincoln Hall, 16th.

Virginia.

RICHMOND.

Theatre: Ford's co. 9th, four nights, in The Galley Slave and Fun on the Pacific, to good houses. Barney Macauley 23d, 24th and 25th.

West Virginia.

WHEELING.

Opera House: The Rentz-Santley Novelty 14th, and played to good business, every seat being occupied. They go to Pittsburg for one week. Barlow, Wilson, Primrose and West's Minstrels 16th. Oofty Gooft 20th and 21st.

Georgia.

ATLANTA.

De Give's: Joseph Murphy closed two nights 7th, to fair business. Milton Nobles 16th, in the Phoenix; 19th, A Man of the People. Emma Abbott 23d; John T. Ford's Galley Slave later.

SAVANNAH.

Frederick Paulding 9th and 10th, to only fair business. Milton Nobles' co. followed 11th and 12th, to poor houses. Joseph Murphy is billed for 19th, 20th and 21st.

ROME.

Jos. Murphy, 13th and 14th, in Kerry Gow and Help, to packed houses, Kincaid's Hall: Edwards' Ghost show this week to fair business.

Louisiana.

NEW ORLEANS.

This has been the gayest and liveliest week the Crescent City has had for many years. Every available spot where poor humanity could be stowed has been occupied, and not half room enough at that. The Academy of Music, as usual, had the bulge. At this popular theatre Rice's Evangeline opened on the 8th to an immense crowd, turning away a least a thousand people. The enormous business is kept up to present writing. Emma Abbott opened at Hall's on the 9th. The opening on Monday was a jam. They charged extra for seats in the family circle and gallery, which course caused considerable dissatisfaction, as they make a specialty of advertising their operas at popular prices. Macallister gave away his last bar of soap and pewter spoon at the St. Charles on Monday evening. Another fakir, of the same sort, called Nickle (significant), commences at the same old theatre, next Sunday, giving away base metal, spoons, forks, etc. The Bijou Theatre, formerly the German Theatre, on Perdido street, is in full blast with what is said to be the most immoral exhibition that has ever been presented to a civilized audience. It is a transplant from Cincinnati and managed by an ex-chief of police of that city, who has in some manner closed the eyes of our city authorities. Frederick Paulding and co., under Frank Lawler, follow the Abbott Opera co. at Hall's. The Weathersby-Goodwin Froliques follow Rice's Evangeline at the Academy.

Texas.

HOUSTON.

Two weeks have passed since my last to you, and yet no shows have come our way; but they are on the road as follows, and will start in before this is given to your readers: John McCullough 16th and 17th in Virginius and Othello; Weathersby-Goodwin Froliques 18th and 19th, in Hobbies. Then by easy stages will come the Gilberts in Mosquitoes; Harry Webber in Nip and Tuck; the Templetons in society dramas; Milton Nobles in Phœnix; Agnes Herndon in Fate. Emma Abbott has cancelled her Texas dates.

Kansas.

TOPEKA.

The Remenyi co. 4th, to large house, and struck us again the 7th, but not with as much success. The Royal Marionettes 16th and 17th. Harry Webber was booked for the 10th, but has cancelled date.

Nebraska.

OMAHA.

Academy: 9th, Maggie Mitchell, in Pearl of Savoy, to a crowded house, which represented about $775. 11th, Haverly's C. C. C. co. gave Pinafore, to $500. It was very finely rendered, and the audience smiled as one month. 18th and 19th, the C. L. Graves comb., with George C. Boniface as leading man, show at the Academy.

Nevada.

VIRGINIA CITY.

Piper's: 8th, the last performance of the Baldwin Theatre Star Specialty comb. Houses have been fair. They play in Carson two nights—then eastward. Manager Piper has been negotiation for Clara Morris, but thinks $4,800 per week too big to risk for Virginia City at present. The boards are clear and the business outlook poor.

California.

SACRAMENTO.

The Colville Folly co. played here the past week to crowded houses. They show in Eureka five nights, Salt Lake two, Denver three, Cheyenne two. Wilhelmj is again announced for the 16th and 18th. The papers here are agitating the building of a new opera house.

Canada.

TORONTO.

Grand Opera House: The reopening of theatre took place on the 9th, with Adelaide Neilson and her own co. The attraction was As You Like It, with Miss Neilson as Rosalind and Mr. Compton as Orlando. Before commencing the performance an ode was read by the Adorable with splendid effect. Recalls during the evening were the rule. Mr. Pitou and Mr. Manning were also called to respond, which they did in an effective manner. The programme for the week is as follows: Monday, As You Like It; Tuesday, Romeo and Juliet; Wednesday, Twelfth Night; Thursday, Lady of Lyons; Friday, As You Like It; Saturday matinee, Twelfth Night; Saturday night, Romeo and Juliet. Business was unprecedented, all the reserved seats at $1.50 having been taken a week beforehand, and the entire theatre crowded to the doors. The scene on the drop-curtain is a beautiful picture of the Acropolis and the Temple of Jupiter at Athens, painted by Joseph Piggott. The beautiful chandelier, reflecting on the gorgeous frescoing, gave it a grand appearance. Mr. Pitou retains the managership, and V. H. Sheppard is treasurer. Next week Arabian Night comb.

Royal Opera House: Si Salem Burlesque and Variety troupe during the week. Show most vulgar. 20th and 21st, Alice Oates.

HAMILTON.

Mechanics' Hall: 9th, California Minstrels; poor show to large business. Minnie Palmer's Boarding-School comb. to good business. Miss Palmer as the spoiled, frolicsome school-girl was remarkably droll, and added to the good opinion already entertained of her by Hamiltonians. William Scanlon, as David Doodle, kept the house in one continual roar. The co. is a good one, and very evenly balanced. Miss Palmer was the recipient of several floral tributes—a very rare occurrence in this city. L. V. Garrone is one of the most courteous and business-like managers your correspondent has ever met.

OTTAWA.

Kate Girard 13th, in Elliott Dawn's delightful comedy of Prejudice. The company is far above the average of the many that visit us. Miss Girard's reception was quite an ovation, and during the evening she received four deserved calls. The scenic effect in the third act was very fine, and deserves special mention. Mr. Dawn may well feel proud of the success of his comedy. E. A. McDowell, with H. M. S. Parliament, 23d. The Holman Opera co. will furnish the performances for the Orange Hall Lottery. D. E. Bandmann March 15.

MONTREAL.

The business done by the Holman's at the Royal was not good, and they could hardly expect much else, considering that we had ten days of them before; although they tried their best to lure theatre goers by a change of performance every night. The Academy of Music closed. Item: The new local burlesque next week at the Academy will open with every symptom of success, and if it is equal to what is claimed for it, will do well in Canada, but cannot be taken into the United States.

BROCKVILLE.

Opera House: 12th, Kate Girard in Prejudice, to light business. E. A. McDowell 26th; Bandmann March 12 and 13.

VOCAL AND INSTRUMENTAL.

—Leucioni, the Italian buffo, contemplates a great orchestral and choral concert.

—Signor Liberati has declined Gilmore's offer to play solo cornet on his present tour.

—Albert Weber, according to the American Art Journal, which ought to know, possesses a fine voice.

—Bassford has written a new comic opera entitled The Governor of O, which is said to abound in charming melodies.

—A daughter of Julius Meyer, the teacher of Miss Thursby, will soon make her debut. She is said to possess a phenomenal soprano.

—Gertrude Franklin, soprano, of this city, made a genuine success at the concert of the Haydn Society of Baltimore last Thursday evening.

—America can boast of but one great lady pianist who makes a specialty of concert playing—Mme. Julia Rive-King, who is also a fine composer.

—Henrietta Beebe and other eminent artists are engaged for the School-Teachers' Association reception at Steinway Hall, on Saturday afternoon, February 21.

—Ch. Fritsch, the popular tenor, has been engaged by the Philharmonic Society of Washington, D. C., to sing the tenor part in the Prodigal Son and the Stabet Mater, at their annual concert on March 3.

—Gertrude Franklin, soprano, Signor Rosnati, tenor, and Franz Remmertz, baritone, are engaged for the grand concert to take place on Washington's Birthday night, Feb. 22, at the Brooklyn Tabernacle. A fine programme has been prepared.

—Charles Belfort, the accomplished violinist from Paris, created quite an enthusiasm at Miss Wilkinson's concert, which took place at the Lafayette Avenue Church, Brooklyn. Mrs. Swift, soprano, Mr. Fritsch, tenor, Mr. Young, baritone, and Mr. Mills, pianist, also took part in the entertainment, which was a thoroughly enjoyable and successful affair.

HIS AND HER R. H.—Gilbert and Sullivan and D'Oyley Carte have received a special invitation to visit the Marquis and Marchioness of Lorne. The three gentlemen will spend Sunday at Niagara Falls, and then Ho! for Ottawa and Royalty.

—A few short weeks and the lethargic elephant will be swooping peanuts from the hand of the small boy.

—An effort is being made to reopen the Seventh Street Opera House, Philadelphia. It was remodeled from the "innards" of a church about a dozen years ago, and since then has been used for English opera, legitimate theatricals, negro minstrelsy, and variety of the can-can sort—but swamped them all.

FROM OVER OCEAN.

—John Clayton sailed from Liverpool for America Feb. 1.

—George Rignold intends reviving Amos Clarke in London.

—Mr. Gooch is trying to secure Boucicault for an engagement at the Princess, London.

—At the Gaiety Theatre Mr. Hollingshead is producing Gulliver's Travels in spectacular form.

—Charles Wyndham retires to the country for a resting spell after a hard season's work at the London Olympic.

—Wills' latest play, Ninon, was announced for production Feb. 7. Miss Wallis was to play the leading role at the London Adelphi.

—J. L. Toole made his first appearance after his recent illness Jan. 28, at the Folly Theatre, London, in Paul Pry and the farce Domestic Economy.

—The London Figaro says: "Dion Boucicault has been asked to write an Irish play without a soldier, a grasping landlord, or a process server, and which shall be without a prison scene."

—In speaking of the bad egress from his theatre in the event of a fire, an English manager said that if his capacity for getting people out of the theatre in case of fire were less than for getting people in, he should be quite satisfactory.

—The Leeds Triennial Festival this year, in default of the services of Sir Michael Costa, are endeavoring to secure the services of Arthur Sullivan as conductor. The Festival will be held from October 13 to 16 next. Applications from persons desirous of joining the Festival chorus have been received from 340 singers, of whom 122 are amateurs and 218 professors, while in a very short time the necessary process of testing the abilities of all the applicants will be begun.

—An accident, which might have had a serious result, happened recently at the Imperial Italian Opera of St. Petersburg. During a rehearsal of Lohengrin, just as the tenor, Signor Nouvelli, had walked on the stage, dense smoke was seen to issue from the traps, and the artists, band and chorus rushed helter-skelter to the door, crying "Fire!" The firemen were soon on the scene, and they speedily extinguished the flames, with no more damage than the burning of a quantity of scenery, much damage to glass, and the deluging of the stage with water. Had an audience been in the theatre the result might have been very serious.

LOTTA.—The bright little star is playing a most fortunate engagement in Boston.

PIXLEY.—St. Louis critic: "She sings like a bird with its heart full and its throat set to music."

JORDAN.—Mabel Jordan has made a palpable hit in the Arabian Night with Daly's traveling company.

CROUSE.—The business agent of the Troubadours is looking well after his extended trip through the country.

HYMENAL.—Frank Bennett was married to May Bowers at the Little Church Around the Corner February 1.

VINING.—Minnie Vining, one of the "Keeners" in The Shaughraun at Wallack's, is a graceful little actress, and should have a better part.

GLOVER.—Lillie Glover, on her way to Niblo's Saturday night, was thrown from her cab, which came in collision with a passing horse-car.

TETTENBORN.—The vivacious soubrette, Lina Tettenborn, has become a big favorite at Tony Pastor's. Her engagement has been extended, and she will make regular trips on the Emigrant train for a few weeks longer.

SARDOU.—The great author, Daniel Rochat, being hissed Monday night at the Theatre Francais, Paris, exclaimed: "I shall write no more plays." Would that some of our own dramatists were as sensible.

STEVENS.—John A. Stevens, the actor, manager and author, is thirty-seven years of age. His first appearance was made about fifteen years ago in Norfolk as Colonel Poindexter in The Octoroon, since which time he has been actively engaged in matters theatrical. The present season has been a most prosperous one for Mr. Stevens, his piece, Unknown, drawing well everywhere.

TWINS.—Col. Mapleson, who has organized the finest Italian Opera troupe ever heard in this country, and Col. Haverly, who has taken the troupe through the country in princely style and given the provinces even better performances than we ever had in New York, are twin magicians and deserve the thanks as well as the dollars of the public.

AGAIN!—The next arrest of Byrne the Blackguard will be at the instance of the Commissioners of Charities and Correction upon the charge of abandoning his wife, Laura Byrne. Other arrests for other crimes will follow, and the requisitions from the Canadian authorities ought to be handed to Gov. Cornell next week.

WHO "GAVE IT AWAY?"—Hungry Heckler told the detectives that Byrne the Blackguard had Chas. W. Brooke, the lawyer, at his pretended wedding, and Nasty DeNyse told the detectives that the sham wedding party went to Buffalo. The detectives put this and that together and soon bagged their game. Both Hungry Heckler and Nasty DeNyse were in the employ of Byrne the Blackguard; but they "gave it away" all the same.

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y.,
BY
The Mirror Newspaper Company.
PROPRIETORS.

SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for $2.50 a year, or $1.25 for six months.

ADVERTISEMENTS:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to
THE NEW YORK MIRROR,
12 Union Square.
G. W. HAMERSLY, Publisher.

NEW YORK, FEBRUARY 21, 1880.

Union Square Theatre.
Sole Lessee and Manager.....A. M. PALMER.

Begins at 8. Over at 10:55.
Begins at 8. Over at 10:55.
SATURDAY MATINEE AT 1:45.
SATURDAY MATINEE AT 1:45.

FIFTH WEEK
FIFTH WEEK
AND
AND
UNDIMINISHED SUCCESS OF
UNDIMINISHED SUCCESS OF

MR. EDGAR FAWCETT'S
MR. EDGAR FAWCETT'S
BRILLIANT PLAY,
BRILLIANT PLAY,

THE
FALSE
FRIEND,
THE
FALSE
FRIEND,

which, with its magnificent scenery and a
which, with its magnificent scenery and a
CAST OF CHARACTERS
CAST OF CHARACTERS
made from
made for
THE BEST COMPANY IN AMERICA,
THE BEST COMPANY IN AMERICA,
will be presented every evening and Saturday matinee UNTIL FURTHER NOTICE.
will be presented every evening and Saturday matinee UNTIL FURTHER NOTICE.

Seats for
Seats for

THE FALSE FRIEND
THE FALSE FRIEND

may be secured two weeks in advance.
may be secured two weeks in advance.

Haverly's Theatre.
Corner 14th Street and Sixth Avenue.

J. H. HAVERLY.....Proprietor and Manager.

DECIDED POPULAR SUCCESS
OF
MR. JOHN A. STEVENS,
in his powerful drama of local interest,
UNKNOWN,
which will be played for the last times
EVERY EVENING THIS WEEK
and at the Wednesday and Saturday Matinees at 2 P. M.

MONDAY, Feb. 23, first appearance at this theatre at the
SPECIAL HOLIDAY MATINEE AT 2 P. M.,
of the brilliant company of artists known as SALSBURY'S TROUBADOURS.

Fifth Avenue Theatre.
JOHN T. FORD.....Lessee and Manager.

D'OYLEY CARTE'S
LONDON OPERA COMPANY,
LAST THREE WEEKS
of
THE LAST AND GREATEST SUCCESS
of
THE AUTHOR AND COMPOSER OF PINAFORE.
THE
PIRATES OF PENZANCE.
THE
PIRATES OF PENZANCE.

By W. S. GILBERT and ARTHUR SULLIVAN.

Tuesday next, Feb. 17,
50TH PERFORMANCE.

Seats can now be secured for any night of the season.

MONDAY, MARCH 8.—BROOKLYN ACADEMY OF MUSIC.

Mayo's Olympic.
FRANK MAYO.....Lessee and Manager.

MAYO'S		OLYMPIC
MAYO'S		OLYMPIC
MAYO'S	INSTANT SUCCESS.	OLYMPIC
MAYO'S	INSTANT SUCCESS.	OLYMPIC
MAYO'S	INSTANT SUCCESS.	OLYMPIC
MAYO'S		OLYMPIC
MAYO'S		OLYMPIC
MAYO'S	Mr. FRANK MAYO	OLYMPIC
MAYO'S	Mr. FRANK MAYO	OLYMPIC
MAYO'S	Mr. FRANK MAYO	OLYMPIC
MAYO'S	in	OLYMPIC
MAYO'S	DAVY CROCKETT.	OLYMPIC
MAYO'S	DAVY CROCKETT.	OLYMPIC
MAYO'S	DAVY CROCKETT.	OLYMPIC
MAYO'S		OLYMPIC
MAYO'S		OLYMPIC
MAYO'S	EVERY EVENING AT 8.	OLYMPIC
MAYO'S	EVERY EVENING AT 8.	OLYMPIC
MAYO'S	EVERY EVENING AT 8.	OLYMPIC
MAYO'S		OLYMPIC
MAYO'S		OLYMPIC
MAYO'S	MATINEES	OLYMPIC
MAYO'S	MATINEES	OLYMPIC
MAYO'S	Wednesday & Saturday	OLYMPIC
MAYO'S	Wednesday & Saturday	OLYMPIC
MAYO'S	at 2 o'clock.	OLYMPIC
MAYO'S	at 2 o'clock.	OLYMPIC

The London.
220 and 227 Bowery, opposite Prince st.
THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.
THOMAS DONALDSON,
Manager.

Standard Theatre.
Broadway and Thirty-third Street.
WILLIAM HENDERSON...Prop'r and Manager.

MONDAY, FEB. 16, 1880,
THIRD WEEK
of the
POPULAR FAVORITES.
RICE'S SURPRISE PARTY,
RICE'S SURPRISE PARTY,
RICE'S SURPRISE PARTY,
AND
LAST NIGHTS LAST NIGHTS
OF
HORRORS
HORRORS HORRORS
HORRORS HORRORS
HORRORS HORRORS
HORRORS
SATURDAY EVENING, FEB. 21,
The new operatic extravaganza,
HIAWATHA.
Music by E. E. RICE. Libretto by N. CHILDS.
SATURDAY MATINEE AT 1:30.

Tony Pastor's Theatre.
585 & 587 Broadway.

STILL CROWDED TO THE DOORS.
MONDAY, FEB. 16,
RECONSTRUCTION OF THE BURLESQUE
ON TOURISTS,
GO WEST ON EMIGRANT PALACE CAR,
GO WEST ON EMIGRANT PALACE CAR,
Introducing the new burlesque feature
THE DUTCH STUDENTS,
THE DUTCH STUDENTS.
Fifteen selected musical artists in burlesque imitation of
THE SPANISH STUDENTS.
SHEEHAN AND JONES' GREAT WRESTLING MATCH.
LENA TETTENBORN in new songs, &c.
BILLY SWEATNAM in new acts.
TONY PASTOR'S
And two great companies in one.
Matinees Tuesday and Friday.

Daly's (New) Theatre.
Broadway and Thirtieth Street.
The only theatre under the management of Mr. Augustin Daly.

The perfection of Music, of Comedy and spectacle.
THE ROYAL MIDDY.
Every Evening at 8, and Saturday at 2.
Also matinee Washington's Birthday at 2.

Wednesday matinee (to-morrow) and for the Wednesday matinees ONLY, the very powerful dramatic comedy,
CHARITY,
by W. S. Gilbert, Esq., adapted to the stage by Augustin Daly, in which Charles Fisher, George Morton, Hart Conway, Charles Leclercq, Frank Bennett, Helen Blythe, Regina Dace, Blanche Weaver and Ada Rehan will appear.

☞ During the entr'actes of The Royal Middy, J. N. Pattison will perform on one of Haines' pianos in the foyer of this theatre.

Abbey's Park Theatre.
Broadway and Twenty-second Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

MONDAY EVENING, FEB. 16, at 8.
REVIVAL
For 7 Nights and 2 Matinees only of Gilbert's
ENGAGED,
with the GREAT ORIGINAL CAST.
Holiday Matinee, Washington's Birthday, Feb. 23, at 2.
Tuesday, 24th, A FOOL AND HIS MONEY
Seats can be secured by Bell telephone.

The New Madison Square Theatre.
BROADWAY AND WEST 24TH STREET.
STEELE MACKAYE.....Manager
DANIEL FROHMAN .....Business Manager

Double Stage—Improved System of Ventilation—Elevated Orchestra—Accessible Seats and Exits, etc.
UNABATED SUCCESS.
HAZEL KIRKE.
By the
STANDARD STOCK COMPANY.
Every Evening and Saturday Matinee.

Booth's Theatre.
Corner 23d Street and Sixth Avenue.
ABBEY & HICKEY.....Proprietors.
The Fashionable Amusement Attraction.
Excitement Still Unabated
Multitudes Continue to Assemble and Heartily Endorse the Entertainment.
200 ARTISTS ABBEY'S 200 ARTISTS
HUMPTY DUMPTY
and
SPANISH STUDENTS.
Hearty Laughter Assured.
Evening at 8. Wed. and Sat. Matinees at 2.
Doors open—Matinees at 1 p.m.; Evenings at 7
Prices: 25c., 50c., 75c., $1 and $1 50.
Benefit of Ireland's Sufferers Friday Afternoon at 2.
Monday, Feb. 23, Extra Matinee at 2 p.m.

Theatre Comique.
514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.

MONDAY, FEBRUARY 16,
Every evening and Wednesday and Saturday matinee, Edward Harrigan's latest issue,
MULLIGAN GUARDS' SURPRISE.
New scenery by Charles W. Witham. Mechanical effects by Robert Cutter, and original music by our popular composer, Mr. Dave Braham.

Aberle's New Theatre.
8th Street, bet. Broadway and Fourth Ave.

Immense success of the talented melodramatic actor,
O. B. COLLINS,
in his fine drama, entitled
A VOICE FROM THE STREETS.
A fine company and good olio.

Jersey City Academy of Music.
E. H. GOUGE.....Lessee and Manager.

Wednesday evening the immensely successful Comedy of
FRENCH FLATS.
Thursday, Friday and Saturday evenings and Saturday matinee,
SALSBURY'S TROUBADOURS

Volks Garden.
199 and 101 Bowery, opposite Spring St.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
Capt. GEORGE T. SHAW.....Stage Manager.
Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

Novelty Theatre.
5th and South 4th Sts., Brooklyn, E. D.

THEALL & WILLIAMS.....Managers.

MONDAY, FEB. 16,
Every Evening, Wednesday and Saturday Matinees.
CLINTON HALL'S COMBINATION
CLINTON HALL'S COMBINATION
in
THE STRATEGISTS.
THE STRATEGISTS.
Monday, Feb. 23,
BUFFALO BILL COMBINATION.

Niblo's Garden.
E. G. GILMORE.....Lessee and Manager.

Production in regal splendor of the peerless spectacle,
THE BLACK CROOK.
The present offering remarkable for its DOUBLE GRAND ITALIAN BALLET ORGANIZATION,
the strength of its dramatic company, beauty of its scenery, and extent and excellence of its SPECIALTY ACT.

POPULAR PRICES:—Admission, 50c.; Reserved seats 50c. or 25c. extra. Family Circle, 25c.
MONDAY, MARCH 1,
THE BOSTON IDEAL PINAFORE CO.

OUR ENLARGEMENT.

Over-crowded with news and with advertisements, we yield to the demands of the public and the profession, and announce the enlargement of THE NEW YORK MIRROR to 12 Pages. Our circulation is now larger than any other Dramatic Paper in the world, and if the demands upon our space increase in proportion to our circulation, we shall be compelled to publish 16 Pages before the present season is over. Facts like these require no comment—they speak for themselves. We thank the profession which we represent for its hearty support, and we endeavor to repay it by furnishing the Best Journal of its class ever published, and one which no professional can afford to be without.

THE NEW YORK MIRROR is on sale every Wednesday noon at all the principal newsstands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

St. Patrick's Day for the Irish.

As we anticipated, before the publication of THE NEW YORK MIRROR last week, the metropolitan managers had yielded to the earnest solicitations of Messrs. Boucicault and Wallack, and consented to give the proceeds of their St. Patrick's Day performances to the Herald Irish Relief Fund. We have already stated our reasons for thinking this extra call upon the profession, after all that they have done and are doing, individually and collectively, to be unnecessary and ungenerous; but if the managers are ready to give more, we can only say, "God bless them!" and applaud their liberality. No fault must be found, however, because the provincial managers do not follow the example of their metropolitan brethren, and we are sorry to see a disposition in certain quarters to harass them upon the subject. Very few provincial managers have companies of their own, and they are not in a position to pledge the gratuitious services of the stars and combinations engaged for St. Patrick's Day. The weak point in Mr. Boucicault's scheme is that, although there are over three hundred theatres in the country, there are only eight stock companies outside of New York. The strong point—and it is strong enough to make Mr. Boucicault famous—is that the New York managers have all subscribed to the agreement, and that several thousand dollars will thus be added to the Irish Relief Fund.

But, now that the managers have again shown themselves thus liberal in their response to the call for help from those who have no especial claim upon their sympathies, outside of the broad claim of a common humanity, we urge them not to shut their eyes to the necessities of their own profession, and we insist that the proposal for a Theatrical Sinking Fund shall go hand-in-hand with this movement for Irish relief. All the managers deserve great credit for what they are doing for Ireland; but they must not neglect their own profession. It is evident that their charity does not end at home, but, nevertheless, it should begin there. We call upon the Herald, whose scheme has been so splendidly supported by the profession, to lend us its aid in the establishment of the Theatrical Sinking Fund. We call upon Mr. Boucicault, who is laboring so gallantly for the starving Irish, to assist by his eloquent pen and personal endeavors the cause of distressed professionals. One good work should not crowd out another; and, as THE NEW YORK MIRROR has helped the arrangements for Irish relief by summoning all stars and combinations to notify the managers with whom they play on St. Patrick's Day of their willingness to devote the proceeds of their performances to that purpose—the only practical way of accomplishing the Herald's object—we feel that it is only fair that the Irish Relief Agencies should, in their turn, lend aid to THE NEW YORK MIRROR in accomplishing the good work of forming a permanent fund for the relief of distressed professionals. Mr. A. M. Palmer of the Union Square, and Mr. J. H. Haverly, with his numerous theatres and combinations, have already signified their adhesion to the Theatrical Sinking Fund. Who speaks next? What is to be done should be done quickly.

Bigamy and Perjury.

In our issue of the 7th inst., discussing the latest lechery of Byrne the Blackguard, we stated that "Should the detectives find any truth in his latest story, his journey to Sing Sing will be as rapid as it is deserved." That journey is now begun, and we publish upon another page the full details of the start. Tracked by a shrewd newspaper detective, Byrne the Blackguard and his paramour, Alfa the Adulteress, were traced to Drummondville, Canada, where the form of a marriage was gone through under false and perjured representations to the Canadian clergyman that Byrne the Blackguard was "a bachelor," and Alfa the Adulteress was first "a spinster" and then "a widow." It is clear that a marriage contracted under such perjured misrepresentations is utterly worthless, and thus our theory proves true, that the latest story of Byrne the Blackguard is as false as every other statement he has ever made during his infamous and criminal career.

But the legal proof of the pretended marriage was sufficient to establish the charge of bigamy against Byrne the Blackguard and his paramour, and consequently they were arrested and arraigned before Justice Duffy last Saturday. It will be noticed that an effort was made to trick the officers by sending out another person to be arrested, and that Byrne the Blackguard and Alfa the Adulteress were finally found in bed together at No. 829 Seventh Avenue. It will also be noticed that the place in which they formerly harbored was reported to the Police Headquarters as "a disreputable house." Justice Duffy held both prisoners to bail for trial before the General Sessions, and the public will soon learn whether there is any truth in the ruffianly boast of Byrne the Blackguard that "the case will never reach the Grand Jury because his influence with and his knowledge of the District Attorney and his assistants is such that they dare not let the complainants go before the Grand Jury." Just as we predicted his arrest and arraignment, we now predict his trial, conviction and imprisonment. His only defence is that he is absolved from one crime by the fact that he committed another, and short work will be made of this quibble by the criminal authorities. Byrne the Blackguard very much overestimates the lottery influences which he thinks he can bring to bear upon Chief Clerk Clark if he imagines that he can succeed in hampering the action of District Attorney Phelps.

We have before pointed out that the plea of Byrne the Blackguard that his wife, Laura Byrne, has a husband living in Germany was no defence in law to the charge of bigamy if he married Alfa the Adulteress unless he had previously obtained a legal annulment by a competent court of his marriage with Laura Byrne. He was legally married to Laura Byrne by the Rev. Father Lake, and, whether Laura's husband was or was not alive at the time of this marriage, the ceremony was legally valid until judicially annulled. But this rascal undertook to be the Judge, jury and executioner in his own case, and on the 28th of January ult. he was married to Alfa the Adulteress by the Rev. Charles Leyster Ingles, at Drummondville, Canada. Upon this second marriage the charge, not only of bigamy but of perjury, is based. Byrne the Blackguard swore out a marriage license in Canada upon the false statements that he was "a bachelor," that Alfa was "a spinster" (afterward she claimed to be "a widow"), and that there was "no pre-contract," and "no legal impediment" to hinder their marriage. He knew that there was a pre-contract between himself and his wife Laura, and a legal impediment in the terms of Alfa's divorce when he took that oath, and if the Canadian authorities do not send on requisitions for the prisoners upon this perjury it must be that they desire the Dominion to be the refuge and resort of just such criminals. The matter is already under official advisement, and we have no doubt that the Canadian authorities will do their whole duty in the premises.

There seems to be a singular misapprehension about the rights of a divorced adulteress like Alfa to go over the Canada border and marry again. The only claim that she has to be free from Dr. Merrill is the decree of divorce, and that decree expressly declares that she shall not marry again during the lifetime of Dr. Merrill. If she attempts to ignore that decree, then she is still Dr. Merrill's wife, and not at liberty to marry anybody. If, on the contrary, she claims her freedom under that decree, then the clause forbidding her to marry is equally operative with the clause divorcing her from Dr. Merrill. Thus the fraud upon the Canadian authorities and the Canadian clergyman is evident, and it is characteristic of the low cunning of Byrne the Blackguard that he should think he could avail himself of Alfa's divorce decree so far as it served his vile purpose, and ignore it when it interfered with his plans. Step by step he has involved himself in a labyrinth of crimes, and day by day, as the case is developed, his guilt will be clearer and the destination which we have predicted for him more certain. Never, until Byrne the Blackguard is locked in Sing Sing, will the profession which he has continually disgraced be free from the reproaches which he has brought upon it, not less by his pretending to belong to it than by the conduct of his whole licentious and loathsome life.

Doubtless the Bar Association will know how to deal with Mr. Charles W. Brooke, who accompanied Byrne the Blackguard and Alfa the Adulteress to Canada as a witness of their pretended marriage, and lent the assistance of his legal skill to their efforts to commit bigamy, perjury and contempt of court. We do not dwell upon the fact that Mr. Brooke was accompanied by a woman who passed as his wife and signed her name "Mary Brooke" to the register, when it is known that her real name is Mrs. Mary Saville, and that Mr. Brooke's real wife, Mrs. Cecile Rush Brooke, was then in this city. His conduct in regard to these ladies may be beyond the cognizance of the Bar Association; his conduct in regard to Byrne the Blackguard and Alfa the Adulteress is quite within the province of the Association and ought to lead to his being thrown over the bar immediately. Finally, the theatrical profession will observe with astonishment that Mr. Theodore Moss of Wallack's Theatre went bondsman for Byrne the Blackguard and Alfa the Adulteress under the loud threat that he, Byrne the Blackguard, "had a secret of Moss' which would compel him to become bondsman." If there be no such secret, and if Mr. Moss be not influenced by this open threat, he must at once withdraw his bonds. If the threat of Byrne the Blackguard be well founded, then it behooves the whole profession to inquire what the secret is that compels Mr. Theodore Moss to indorse with his name not only Byrne the Blackguard and Alfa the Adulteress, but the lies and libels which Byrne's paper has heaped upon every respectable member of the profession, and especially upon Mr. Dion Boucicault, who is now acting at Wallack's Theatre, which Mr. Moss has forever disgraced by bringing it into such foul associations.

We almost feel that we owe an apology to our readers for bestowing so large a portion of our valuable space and asking so much of their attention to so filthy and revolting a subject as that which we are discussing; but the profession must be cleansed of the filth with which Byrne the Blackguard and his associates have sought to befoul it, and it is they, not THE NEW YORK MIRROR, to whom the responsibility of connecting this horrible nastiness with the honorable theatrical profession belongs. For three years this criminal has attempted to domineer, bleed and blackguard the profession. He has worked through such associates as Josh Hart, a variety manager, and Howe & Hummel, the criminal lawyers, and with their money and their means of controlling the courts, he has succeeded in accomplishing an immense deal of mischief. When the whole conspiracy shall be revealed and the conspirators unmasked, the profession will be astonished at the extent of the injuries perpetrated by this gang, not only upon individuals, but upon the profession at large. In his downfall Byrne the Blackguard has managed to drag into the mire more professional names, and it is impossible for THE NEW YORK MIRROR to avoid the responsibility of clearing the theatrical profession from this filthy contact by exposing the criminals and insisting upon their removal to the sphere to which they belong and in which they can do no more harm to the profession. We shall do our duty, and we shall hold every member of the profession responsible for his or her duty in regard to this matter. After the revelations of the examination before Justice Duffy, not only the professional bondsman of Byrne the Blackguard, but every actor or actress who advertises in or subscribes for the vile sheet, which helps to furnish the money to support this rascal in his criminalities, is an open indorser of his crimes. To be forewarned is to be forearmed, and there is not a manager, agent, actor or actress in the land who can now profess that he or she "did not know" what sort of a person is being supported by contributing to his detestable sheet, voluntarily, involuntarily, or in consequence of "a secret which will compel" advertisements or subscriptions, as it compelled Mr. Moss to be a bondsman.

Beer in Theatres.

Our attention has been called to a bill now before the New York Legislature providing that beer may be kept on sale in places of public amusement. As the representative of the theatrical managers and

the profession, we shall oppose this bill and we shall defeat it. Those who have brought it before the Legislature cannot show one reputable name in its support. It is a bill in favor of the worst and lowest "dives," and in every way inimical to respectable places of amusement. Beer may be well enough in its place—we have nothing to say against it in decent saloons and concert halls—but the theatre is not the place for it. The outrageous excesses which once disgraced the third tiers of our theatres have not yet been forgotten and cannot be revived in this generation. The ladies and gentlemen who attend our places of amusement require no beer during the performances, and our leading managers decidedly refuse to open beer gardens in connection with their theatres. This throws the business at once into the hands of disreputable managers and the lowest order of people, and proves, as we say, that the bill is intended to benefit the "dives," not the theatres. The Legislature must make an end of it at once if any committee has the impudence to report it as worthy of serious consideration.

PERSONAL.

BYRNE.—"Give a rogue rope enough and he'll hang himself."

BOWERS.—Mr. Abbey has engaged Mrs. D. P. Bowers to support Edwin Booth.

LEE.—Amy Lee says there are two handsome juvenile men in all the Rage party. Padgett and Davidge?

FARMER.—Agent L. P. Farmer is the youngest railroad man in his position in the United States. He is at the same time one of the most capable.

LEWIS.—James Lewis has a remarkably good part in A Fool and His Money—next week's bill at the Park.

GILMORE.—'Columbia" did not create such a furore as its composer designed. Too much brass used in that anthem, Patrick.

CLANCY.—Laura Clancy is in town. She has been winning golden opinions through her excellent work with the Mary Anderson company.

BUDS FROM THE PARK.—Sunday night the left-hand upper box at Booth's held Mr. and Mrs. James Lewis, Agnes Booth, Sydney Cowell and J. B. Booth.

BENEFIT.—May Davenport, who has become quite a favorite with the patrons of the Boston Museum, was tendered a benefit Saturday night.

EVELYN.—Carlotta Evelyn takes Catherine Lewis' part in An Arabian Night on the road, and has made a flattering success of it. As her money backs the enterprise, we are pleased to chronicle the fact that the company is doing well.

GOING IT.—The janitor of the the house on Seventh Avenue, where Charles and Alfa lived, states that in four days he threw away five brandy bottles and four whiskey bottles—empty—taken from their room. And, of course, they entertained no company.

PALMER.—Some of our exchanges make bold to state that Minnie Palmer is about to be married to a leading member of her company. The statement is ridiculous. The individual with whom her name is being so freely linked is a married man, and for aught we know to the contrary is living happily with his wife.

THE FIRST VOLUNTEER.—Miss Fanny Davenport, with her usual generosity, replied in the following manner to a dispatch sent her on Friday evening, inviting her to play at the benefit for the Irish relief fund, to be given by the theatrical profession, on Thursday, February 26, at the Academy of Music, Philadelphia:

WILLIAMSPORT, Feb. 14.
MARCUS R. MAYER, Business Manager, etc.: Will play with pleasure. FANNY DAVENPORT.

NO NAME.—There is a little club down in University Place, composed of six very jolly and companionable fellows, that is yet unchristened. They give the pleasantest of informal receptions, and among its members are Tony Hart, John Wild, Thomas F. Shea of the Jersey City Academy, Chaplain Billy Gray, and the firm of Goss and Fox. Sociable men, every one.

HESS.—C. D. Hess will re-enter the opera field next season—and it will be Grand English opera on a scale hitherto unknown. Whether he will "go it alone," be associated with Emma Abbott, or join forces with Max Strakosch, remains to be seen. It is unnecessary to say that Gardiner will attend to his business, for they have successfully figured together in the past.

LARKELLE.—The handsome face of Nellie Larkelle adorns the first page of the NEW YORK MIRROR this week. Miss Larkelle is a popular actress and vocalist, and was for two seasons the principal singer of the Oates troupe—in its palmy days. She was the original Madame Lange (in America) in La Fille de Madame Angot, and this made her a principal attraction while with the Oates troupe. Later, the part of Gabriel in Evangeline fell to her lot, and the role in her hands assumed an importance never before known. Of late years Miss Larkelle has devoted much time to the study of music in its higher branches. She will be one of the principal attractions in the new organization, known as the "Tragedians of Kalamazoo," in which she will have an opportunity to display, not only her vocalism, but her versatility as an actress.

A LONG LOOK AHEAD.

What the Stars Will Do Next Season, and Where They May Be Addressed.

We publish this week the second installment of the record—invaluable to managers, agents and the profession generally—of the plans and addresses of the principal stars for next season. The installment which we published last week has been very extensively copied by our cotemporaries, and we are glad to say that in almost every instance they have kindly credited THE NEW YORK MIRROR with their selections from our record. The expenditure of time, trouble and money which we have devoted to this compilation deserves this compliment from our cotemporaries; but we thank them for it nevertheless.

We notice that several of our cotemporaries have quoted paragraphs from various unworthy sources, stating that Mr. Charles R. Gardiner, the well-known Managers' Agent, is responsible for this or that company on the road. It may be well to remind them, therefore, that they should be on their guard against these false and fraudulent paragraphs. Mr. Gardiner has not, and never had, any managerial connection with any traveling company. He is and has been the agent of hundreds of them; but he has never been the manager or proprietor, and is in no way responsible for their success or non-success, except so far as his agency gives them the best facilities for success, if they know how to avail themselves of the opportunities. In copying such malignant paragraphs in the future (if our cotemporaries think them worth copying), please add the name of the sheet from which they are clipped, and then all professional readers will know them to be false.

E. E. RICE will run his two large Burlesque troupes, Evangeline and Rice's Surprise party. He is also a third owner in Fun on the Bristol, for which he has just paid $3,000. He will not manage the party, but will do something toward filling their dates. He looks forward to an unusually busy season. Ernest Stanley will remain as agent. Letters reach either gentlemen addressed to C. R. Gardiner.

EMMA ABBOTT will reorganize her splendid English Opera troupe, and, if possible, make it stronger than ever. Unless some arrangement is made again to join with C. D. Hess, her husband. Mr. Charles Wetherell will be her manager. Mr. Charles Pratt continues as agent and business manager. Mr. Pratt's address is either Westminster Hotel or at Gardiner's.

THE STRATEGISTS, under J. Clinton Hall, will continue next season with some important changes in the company. Mr. Hall does not stick to any of the agencies, but a letter will reach him sent to either Simmonds or Gardiner.

MELVILLE OPERA TROUPE, now playing a long and successful engagement at the Bush Street Theatre, San Francisco, will be in the hands of Emilie Melville and her husband, to whom letters can be addressed in Oakland, California. Charles E. Locke, manager of the Bush Street Theatre, California, is now negotiating with them for a tour of the States under his management, and his offer is a most liberal one and his management entirely satisfactory to Miss Melville and her husband. It is more than likely he will handle the troupe. In that case C. R. Gardiner will fill their dates.

AUGUSTIN DALY will send out The Royal Middy as a special attraction, and will engage a strong company. The present organization has ninety-six people on the stage at one time—and his purpose is to equip a road company fully as large, and strong enough to make it the most important dramatic-musical company on the road next season. No manager is announced for the present, but Gardiner is already prepared to fill dates for it. Daly is again one of the foremost managers of the country. May he never lose his grip.

THE PIRATES OF PENZANCE is one of the great metropolitan successes of the season. D'Oyley Carte has organized four companies, which will spread to the four points of the compass and visit this season every city of prominence in the United States and Canada. These companies will be under Mr. Carte's personal management. Possibly only one company will be sent out next season, and that one on a magnificent scale, designed for the larger cities. Mr. Carte's address until April 21 will be at the Fifth Avenue Theatre. After that date, and while the gentleman is traveling in this country or in Europe, letters may be addressed care of C. R. Gardiner, 12 Union Square.

A NEW PLAY, by Bartley Campbell, is to be produced in the preliminary season at the Union Square, and afterward go on the road. C. R. Gardiner has the contract for the play and its production. The star has not yet been announced, but by the terms Mr. G. must furnish the name before the 10th of March. James O'Neil, Sara Jewett, Louis James, Jeffreys-Lewis, Maud Harrison and others are under consideration.

M. B. LEAVITT AND W. C. MITCHELL have pooled $5,000 apiece for the organization of a monster burlesque company. Mr. Leavitt will go to Europe in May, remaining three months. He will visit the capitals to secure attractions for the Fall opening. The management promise finer costumes, better music, and a larger and more complete organization than has yet been seen in this country. Strobridge & Co. of Cincinnati are now at work on the lithographs, which are designs by Matt Morgan. The drawings alone, with a few details, cost $1,000. Gardiner will fill dates.

GILL'S GOBLINS will be under the management of W. C. Mitchell (the same who is associated with Leavitt in an enterprise noticed elsewhere in this article). The company will remain about the same. Charles H. Drew and William Gill are the principal attractions. Gardiner fills time.

HERNE AND BELASCO have had such success with their Hearts of Oak that it will be in the field next season as a big attraction. Fred Bert will manage it. The piece is under contract to E. E. Rice at the Fifth Avenue, New York, March 29. Mr. Bert may be addressed in regard to next season up to April. After that date see advertisement in NEW YORK MIRROR.

TONY DENIER'S PANTOMIME TROUPE will be booked by D. B. Hodges. The present season he has traveled with about thirty people. It is purposed next season to largely increase his strength in every important particular. Permanent address, either National Printing Co., Chicago, or C. R. Gardiner.

THE WEATHERSBY-GOODWIN FROLIQUES will remain under the successful management of John E. Warner, who will fill the dates. Nat Goodwin has an elegant Summer home at Larchmont, which includes horses, yachts, and a young theatre for amusement and rehearsing. He does not bother with the details of his business, leaving everything in the hands of John Warner, in whom he has the most explicit confidence, both as to ability and integrity. Present address, Union Square Hotel or care C. R. Gardiner.

ALDRICH AND PARSLOE will remain under the direct management of Louis Aldrich, who assumed the control of the business department at the start. When The Danites were successful he was at that time their manager, so he does not come new into the field of management. They intend making a trip across the water, but possibly not until their principal dates for next season are filled. Their business is done with C. R. Gardiner, where letters can be addressed at all times for either.

CHARLOTTE THOMPSON'S dates will be filled by her husband, Mr. Loraine Rogers, care Union Place Hotel.

SMITH AND MESTAYER'S Tourists will continue under the management of John P. Smith. This party is the most sudden and marked success of the present generation. John P. Smith is an old and solid manager. He has handled many leading attractions, including the famous Vokes, Barney Williams, and others of equal importance. The dates will be filled at Gardiner's, where letters can be addressed to either John P Smith or Mr. Gardiner.

ADA CAVENDISH seems well pleased with her present manager, T. B. McDonough, and present indications are that he will pilot her through next season. His address is always care of Morris Simmonds. The lady's address is New York Hotel.

KATE CLAXTON'S future is a little uncertain. She has been badly managed by her brother, who will continue to keep her barnstorming. Just how much of it she will stand, and when her husband will discover the way 'tis done, and how cleverly her brother keeps her in obscurity, or when it will come to an end, and this charming actress again be found in the front, is wrapt in mystery. Her home is in New Brunswick, N. J., where letters can be addressed at any time. Charles A. Stevenson is her husband—a splendid actor, a genial good fellow, who will travel with her whatever she may do or wherever she may go.

SALSBURY'S TROUBADOURS, we need hardly mention, will remain under the management of Frank Maeder. They have a snug bank account, a splendid reputation, and are in great demand by managers. They never have to ask for dates, but simply select such as they want and refuse the others. Permanent address, care C. R. Gardiner, NEW YORK MIRROR Building. Charles J. Crouse continues as advance.

GUS WILLIAMS has proved a good drawing card for the managers this season. John Rickaby is his present manager and partner. He will continue next season, and his Summer address is Union Place Hotel.

FRANK MAYO is just now trying New York management with every indication of permanent success. He has a lease of the Olympic Theatre as long as he chooses to keep it. His movements next season will depend largely on his New York theatre, and the number of weeks he may play through the country be governed by how much he may be needed at home. His Summer home is at Canton, Pa.—a beautiful country-seat in the Alleghenies, within a mile of the celebrated Minnegua Springs. E. M. Gardiner remains as business manager for Mr. Mayo, and during the Summer will receive business communications at his brother's office, MIRROR Building.

JOHN A. STEVENS will enter upon his third season with Unknown. He is author, star, manager and backer, and has been from the commencement. He has written well, starred acceptably, managed successfully, and piloted thoroughly. He has bought a beautiful country home in Maryland for $11,000, and nearly paid for it the present season. He does a good deal of his own figuring. His address is at Gardiner's, where all his business is done.

—Lester Wallack has accepted a play from the pen of Rose Lisle.

—J. W. Norcross has severed all connection with the Opera House at Greenville, S. C.

—Mabel Jordan is playing the leading part with Daly's An Arabian Night party now traveling.

—The Union Square company go to Abbey's Park Theatre, Boston, April 12, for several weeks.

—The Weathersby-Goodwin Froliques will play two weeks at the Standard, commencing the latter end of March.

—There is now before Congress a new law for the better protection of dramatic authors. Its passage seems well assured.

—Strakosch's business at the Boston Globe has been bad. Lablanche received the most attention of any one in the troupe.

—At one of the principal news-stands in Boston are sold thirty copies of the NEW YORK MIRROR. The call for the other dramatic papers is so limited that they are not kept.

—At Hawley's news-depot in Cincinnati they sell weekly seventy copies of the NEW YORK MIRROR, twenty-two of the Dramatic News, and three of the Philadelphia Miracle.

—George Goodwin will probably manage three theatres next season in Philadelphia. He says the NEW YORK MIRROR is the only dramatic paper that contains really reliable information.

—Amy Lee is playing the school-girl in All the Rage quite successfully. The company is now in its third week at the Gaiety Theatre, Boston, and from present indications will remain some time longer.

—J. M. Hill has purchased The Commercial Travelers, and assumes entire control of it. Just when he will put it on the road is not settled. Charles Furbish has no interest in it whatever. Mr. Bailey retains a small percentage, but will have no voice in the management.

—Mr. Daly's entire company now playing The Royal Middy at his elegant theatre, including all the favorites, go out for ten weeks at the end of his present season—about May 1. The Boston Theatre, Haverly's Brooklyn Theatre, Philadelphia Walnut, and Haverly's Chicago Theatre will be the principal stands.

—A. D. Livandas has completed a comedy-drama in five acts. The play was yesterday sold to one of our leading actresses, on condition that it shall receive its first representation in New York, Boston or Philadelphia. The piece was read last week to a party of literary gentlemen, and the verdict was one of universal approval.

BIGAMY AND PERJURY.

Byrne the Blackguard and His Paramour Arrested.

[From the New York Tribune, Sunday, Feb. 15.]

Louis Timian, a broker, in 1869 married a young girl sixteen or seventeen years of age, named Laara E. Jennings. He was a consumptive, broken down in health as well as in pocket. Shortly after their marriage, Charles A. Byrne, a reporter on some obscure paper, saw and fell in love with the wife. He entreated her to leave her husband and live with him as his wife.

He resorted to all devices to break up the the relations of husband and wife between Timian and Mrs. Timian. His hostilities extended so far as the maltreatment of the woman with blows, and in order to drive Timian and his wife from the various boarding-houses in which they lived, he visited the places in Timian's absence, destroyed the furniture, even upsetting stoves with burning coals in them, and otherwise making it impossible for respectable landladies to keep them in their houses. Personal encounters were frequent between Byrne and Timian, until the latter left the country for fear of Byrne, thus abandoning his wife.

Subsequently Byrne made a civil contract of marriage between himself and Laura Timian, drawing an elaborate contract, and two years later, in 1873, upon his furnishing her proof of Timian's death, they were married at St. Ann's Church, Sept. 9, 1873, by Father Lake, Mr. Byrne's mother being the principal witness to the marriage. Since the marriage the woman has largely supported Byrne, chiefly by keeping boarders. She saved up a few hundred dollars and invested it with a theatrical manager known as "Josh" Hart in a weekly paper, which, after a considerable struggle for existence, finally became remunerative. The means employed to make the paper successful were of the most disreputable character. The editor became known and was generally denounced as a blackmailer.

About a year ago Byrne became acquainted with Dr. Merrill, a dentist in West Thirty-second street, who had a wife ambitious to go on the stage. Byrne betrayed her, and Dr. Merrill brought a suit for divorce, on the ground of her criminal intimacy with Byrne. It was granted by Judge Donohue about six weeks ago.

The wife, Mrs. Timian-Byrne, on the proof of her husband's conduct, refused to live any longer with Charles A. Byrne. As the part owner of the paper alluded to, she demanded a settlement with "Josh" Hart, before alluded to. A pretended settlement resulted not only in depriving her of her half-interest in the paper, but also in the institution of divorce proceedings begun by her against her husband. This was for the purpose, as Mrs. Byrne discovered, of enabling Charles A. Byrne to marry Alfa Merrill, who had been divorced from her husband on account of her infidelity. On discovering this Mrs. Byrne dismissed her lawyer, A. H. Hummel, employed John D. Townsend, and stopped the divorce proceedings. She also began a suit for the recovery of her property on the paper alluded to.

THE FALSE MARRIAGE.

About three weeks ago Charles A. Byrne and Alfa Merrill, accompanied by Charles W. Brooke and May Hart, alias Mrs. John Saville, went to Niagara Falls, crossed the new suspension bridge, and registered at the Prospect House as Charles W. Brooke and wife, Charles A. Byrne and Miss A. Humphries, "Rice's Surprise Party." The same day they went to the Town Clerk at Drummondville, Canada, to obtain a marriage license. Mr. Byrne made affidavits to the effect that he was a bachelor, and that Mrs. A. Humphrey was a spinster. He thus obtained a license, with which he went to the residence of the Rev. Charles S. Ingles, and asked to be married. Mr. Ingles refused to marry them in the house, and the party, including Brooke and Mrs. Saville, went to the church. In the course of the ceremony Mr. Byrne was asked several questions; among others was the lady a spinster, and he replied: "Yes; a spinster." "Oh! no," said the ex-Mrs. Merrill, "I have been married before." "Oh," said the unsuspecting clergyman, "a widow." "Yes," said Mrs. Merrill, "a widow." The ceremony was then performed and the party departed, returning to this city, and being present on Jan. 29 at the opening of the Humpty Dumpty performance at Booth's Theatre.

The commission of this bigamy became known about a week and a half ago. Mr. Charles W. Brooke, being asked if it were true that he and Mrs. Saville had stood up with the persons, denied that he was present. The lawyers of Mrs. Byrne, however, employed a gentleman to obtain the proofs, and he traced the party to Drummondville, obtained a record of the marriage, and brought the clergyman to New York. They arrived at 2 o'clock on Friday last at Mr. Townsend's office.

Affidavits were immediately drawn up by Messrs. Townsend and Weed, reciting these general facts, and warrants were issued by Justice Duffy against Charles A. Byrne for bigamy, and Alfa Merrill or Humphreys for felony. Orders were given to the officers to secure Byrne at once, although the warrants were issued at a late hour, but not to disturb the woman until morning.

ARRESTED AND ARRAIGNED.

Byrne evaded arrest the same day by inducing an office clerk, named Louis Post, to personate him. When the warrant was served it was discovered that the officer had the wrong man. But the officer, not to be defeated, traced Byrne to his home. His residence up to last Monday had been No. 333 West Ninety-second street, but it having been reported to police headquarters as a "disreputable house," the occupants had to remove. Byrne thereupon had taken a flat at No. 829 Seventh avenue, along with his paramour, where he was arrested by Officers Fawcett and Meagher.

Byrne and Mrs. Merrill were arraigned on Saturday morning at Jefferson Market Police Court before Justice Duffy. The charge against him was of bigamy preferred by Laura E. Byrne, his wife, and against Alfa Merrill that of felony. The following is the affidavit made by the complainant against Byrne.

Laura E. Byrne, being duly sworn, says: "I reside at No. 26 West Twenty-third street, in the City of New York. I am the lawful wife of Charles A. Byrne, and was married to him on or about the 9th day of September, 1873, and continued to live with him as his wife until on or about the 5th day of November, 1879, when he deserted me, as I am informed, for one Alfa Merrill, since known as Alfa Humphreys, who was divorced from her husband for adultery with my husband. The marriage between me and my said husband has never been set aside by a court, but still remains undisturbed. With a full knowledge of the fact that I was still his wife and with felonious intent, the said Charles A. Byrne married Alfa Humphreys at Drummondsville, Canada, on the 28th day of January, 1880."

The affidavit made against Alfa Merrill by the complainant also stated that her marriage (Mrs. Byrne's) had never been set aside by any court, and remained in full effect and undisturbed. While living with her husband, Charles A. Byrne, Alfa Merrill was a frequent visitor upon them, and subsequently her husband obtained a divorce in the State of New York against her for criminal intimacy with Charles A. Byrne. With a full knowledge that Charles A. Byrne was her husband at the time, and with felonious intent, Alfa Merrill, under the name of Alfa Humphreys, married Charles A. Byrne, her husband, at Drummondsville, Canada, January 28, 1880.

The Rev. Charles Leyster Ingles made affidavit that Charles A. Byrne and Alfa Humphreys were married by him under the laws of Canada, in Drummondsville, Januaay 28, 1880, and that the witnesses to the ceremony were Charles W. Brooke and Mary Brooke.

PROCEEDINGS IN THE POLICE COURT.

At 10:30 a. m., Saturday, the prisoners were conducted to the private rooms at Jefferson Market Police Court, where the examination was held. The complainant was present with her counsel, John D. Townsend: the prisoners were represented by Charles W. Brooke. Before proceeding with the case a long discussion took place between Mr. Townsend and Mr. Brooke as to whether the complaint should not be dismissed for want of proper jurisdiction, the defence claiming that the alleged bigamy took place in Canada and not in the United States, and that therefore the case should be tried in Canada. Justice Duffy overruled the motion to dismiss the case made by Mr. Brooke, and ordered the examination to proceed.

The first witness produced by the complainant's counsel was the Rev. Charles Leyster Ingles, rector of the Church of England at Drummondsville, Canada, to prove the marriage of Charles A. Byrne and Mrs. Merrill. The prisoner's counsel at this point said that he was willing to concede the marriage without proof, the obvious reason being that he did not wish himself and wife to appear as witnesses to the ceremony. The court allowed the examination of the witnesses to go.

Mr. Ingles testified that he had seen both of the accused before, and had married them January 28, 1880, at Drummondsville. In addition to his own statements he had the parish register which contained both their signatures. The witnesses to the marriage were Charles W. Brooke and Mary Brooke. The witness here produced the register and identified Mr. Brooke, the prisoner's counsel, as one of the witnesses to the marriage ceremony. In reply to the list of questions, required to be answered by the persons being married under the laws of Canada, Mr. Byrne stated that he was single and resided in New York. The bride stated that her name was Alfa A. Humphrey, and that she was thirty-three years of age. To the question whether she was married or single, the bridgroom had answered for her that she was single; but was corrected by her, who said she had been married before and was now a widow. Before consenting to perform the ceremony a marriage license issued by the proper official at Drummondsville was placed in his hands.

The counsel for the complainant offered the license certificate in evidence. The marriage license is numbered 7,484, and is a certificate for a marriage without bonns where neither of the persons have resided in the county for fifteen days preceding the ceremony. It certifies that Charles Alfred Byrne made oath that he believed there was no affinity, consanguinity, precontract, or any other lawful cause or legal impediment to hinder the marriage. It is dated January 2, 1880, and is signed by Arthur S. Hardy, Provincial Secretary. The complainant, Laura E. Byrne, who resides at No. 26 West Twenty-third street, was then called to the witness chair and testified that she was married to C. A. Byrne at St. Ann's Church, on September 9, 1873, in the presence of Mr. Byrne's mother and others whom she named. The ceremony was performed by Father Lake. The marriage had never been set aside to her knowledge. On being cross-examined, she testified that she first met the defendant in the street, being introduced to him by Mrs. Brooke. The defendant called to see her after, but against her will. At that time she was married to Mr Timian. Her first husband is now dead; had died in 1872. She was led to believe that he was dead by several reports. Mr. Byrne himself had made the statement to her. She last saw Mr. Timian a few days before his departure to Germany. At this time she had left her husband, and was living in Bond street. She had never heard from Mr. Timian, except to hear of his death. At this point the case was declared to be adjourned until 3:30 p. m.

SEARCHING FOR BAIL.

During the recess Byrne and his counsel sent for various friends to become his bail. Finally, Byrne thought of Mr. Theodore Moss of Wallack's Theatre, and he loudly declared that Mr. Moss would have to go bail for him, as he had a secret of Moss' which would compel him to become his bondsman. In the same reckless manner he declared that the case would never reach the Grand Jury, because his influence with, and his knowledge of the District-Attorney and his assistants was such that they dared not let the complainants go before the Grand Jury. He employed the entire recess in threats against Mr. Moss if he did not become his bondsman, and District-Attorney Phelps if he permitted him to be indicted.

After recess Justice Duffy ordered the examination to proceed, and Laura E. Byrne was directed by her counsel to resume her place on the witness-stand.

When Mrs. Byrne, the complainant, had become seated in the witness chair, Mr. Brooke said:

"I move, your Honor, that, from the testimony already taken, the complaint be dismissed and the defendant be discharged."

To this Mr. Townsend replied:

"We desire to proceed in order to fully establish our case. We desire to have the evidence of the clergyman completed now, because it would be inconvenient for him to come here again. Neither is it fair to the witness on the stand that the testimony be broken off at this point. His Honor has too much courtesy, I am sure, to leave her on the stand in the midst of her own examination. Besides, it is necessary that additional statements should be made by her in regard to dates."

Justice Duffy said that in a similar case of The People vs. Thompson, in the Harlem Police Court, the case of The People was not closed until the evidence was all in.

"I hold," added the Justice, "that we have the right to continue the evidence; but I think the evidence in this case has been sufficient for the purpose. Still, it is due to this lady after her cross-examination to com

plete her testimony. But that will be the limit of these proceedings."

EVIDENCE FOR THE GRAND JURY.

Mrs. Byrne then identified the marriage certificate drawn up by Byrne when they first began to cohabit, and before the actual marriage. She testified that it was drawn up in Byrne's handwriting. The certificate was offered in evidence and accepted. It certifies that: "On June 13, 1871, Charles Alfred Byrne and Laura Elizabeth Timian were married at No. 58 Bond street, New York, according to the laws of the State of New York." It was signed by I. Wilkinson and Addie Wood.

With the certificate, and as additional proof of the "civil marriage," the following letter was offered in evidence:

"NEW YORK, Oct. 15, 1875.

"I only love you, Laura, my darling wife. I only live for you, so help me God. Your husband, C. A. BYRNE."

As witnesses of the regular marriage, which took place in 1873 on receipt of the news of Timian's death, two other names besides that of Mr. Byrne's mother were submitted for the Grand Jury. The names of Roundsman Fawcett, the officer who made the arrests, and one or two others were also given by Mr. Townsend as important witnesses to be produced by the people.

"I now move the discharge of the lady for want of jurisdiction," said Mr. Brooke. This was denied by Justice Duffy. Mr. Townsend then demanded that the testimony in her case be taken. Mr. Brooke waived an examination. At the suggestion of the Justice, the opposing counsel were satisfied by having the names of the witnesses indorsed upon the back of the affidavits in the case. Bail to the amount of $1,500 for each prisoner was given, Theodore Moss of Wallack's Theatre becoming the bondsman.

HOW THE CRIMINALS WERE TRACKED.

[From the Sunday Mercury, Feb. 6.]

Mrs. Laura Byrne was seen at her residence in West Twenty-sixth street Saturday evening. She was in an extremely nervous condition, and spoke with evident feeling. Being asked as to how she found out where Mr. Byrne and Mrs. Alfa Merrill had been married, she made the following statement: The first I knew of the marriage is when I saw a notice of it in a New York weekly paper. I was astonished at the audacity of the affair, and immediately published an advertisement offering a reward for information as to where it had taken place. This proved of no use, and no reply came to the advertisement. Still something had to be done. I felt that it would never do for me to allow such a wrong to go unpunished. It was said, and generally believed I found, that they had been married in Canada. Rumor fixed upon Toronto and Montreal. The time, however, during which they had been absent from New York was not sufficient to allow them to have gone to either of the places, and for a time I was inclined, and so were some of my friends, to believe that they had never gone out of this country at all. Every means that we could think of were adopted to try and fathom the mystery, but without success. As a last resource two personal friends of mine—members of the press—undertook the difficult and apparently impossible task. It was a forlorn hope, I wish you to understand. A fortnight ago they started, the one wending his way to Washington, the other (the one who was successful) first going to Buffalo. There nothing could be learned of the parties he was in search of, and his journey was continued to Niagara, with no better success. From Niagara the search was changed to Suspension Bridge, the river crossed, and every hotel and hamlet visited, yet no trace of either Byrne or any of his party was found. We had learned that the party who left New York consisted of four people. Nothing daunted, my indefatigable friend returned to Suspension Bridge, and went to his hotel. The weather happened to be exceptionably fine, and the inducements for a sleigh-ride were not to be resisted. While the sleigh was being made ready the gentleman happened accidentally to take up a newly published map of the county, on which was traced in a dark blue line a new road which had been opened but a few weeks before.

"The scenery through which it passed was found, upon inquiry, to be both romantic and beautiful, and had the charm of novelty, and though an old visitor at the Falls the temptation to view the sights proved too strong to be resisted, and once in the sleigh the horses' heads were turned in the direction of the new road, and in a few minutes they were bowling along merrily over the hard glistening surface of the snow. A quiet and peaceful-looking hostelry, primitive in its style, yet having a certain air of homeliness about it that was captivating, some two miles out on the new road, caught my friend's attention, and he drew up in front of it. Once inside the door he was met by the clerk, to whom he began speaking about the country and its surroundings, and after awhile approaching the office he asked if they had a register. 'Yes, certainly,' was the reply, as a large hotel register book was handed to him; 'there are not many entries in yet, sir, but when the summer comes we hope to have plenty.' The reporter heard all this, but paid no attention. His eyes were fixed on an entry which appeared on the page at which the book stood open. It read thus:

"Charles A. Byrne, New York.
"Alfa Humphrey, New York.
"Charles E. Brooke and wife.

"There the names stood out plain before him; as plain as the gaslight is to your eyes. He was on the right track; the right lead had been found. Surely a few words now would solve the mystery. But the clerk when interrogated either knew nothing or his mouth had been closed. His ignorance was of that stolid kind that made my friend feel as if he was knocking his head against a stone wall. No amount of cross-questioning, no amount of cajolery could elicit one single iota of information as to whether the parties referred to in the entry in the register had stayed at the hotel over night, had been casual visitors, or whether they had left there for any other place near at hand, nor if a minister or priest had been sent for. The functionary was absolutely incorrigible.

"At last, just as in despair he was about to leave, an old lady, who afterward turned out to be the wife of the proprietor, came upon the scene. She was garrulous, and without hesitation stated all that she knew was that the party the gentlemen inquired after had stayed at the hotel for one day. She thought that two of the party, Mr. Byrne and Mrs. Alfa Humphreys, were a runaway couple from the way in which they acted. She thought, but was not certain, that they had been married at the little country town of Drummondville, a few miles further on. Once more jumping into his sleigh the reporter, without drawing rein, dashed along the level road at a rate he afterward told me must have seemed frantic. At length the little hamlet with its quaint church and ancient graveyard was reached, the rectory approached and entered, and the minister, the Rev. Charles Lycester Ingles, asked for. It was a moment of intense surprise. In the next Mr. Ingles was shaking hands with the reporter. Yes, a party of four had called a few days before. He did not remember the name, but the register would show. Ah, yes, there the entry was: Charles A. Byrne, bachelor, New York, to Alfa A. Humphrey, widow, of New York also. The marriage, so far as he knew, was perfectly correct in every respect. All requisite forms had been gone through, all necessary questions asked and answered satisfactorily. The marriage was legal in at least as far as the formality performed by him was concerned. He knew, of course, nothing about the parties. They were to him absolute strangers. Would he recognize any or either of them? He believed so.

"A carte of Byrne being shown him was immediately identified, and he was equally positive as to the person to whom he married him. This was enough. In a very few words the reporter explained the state of affairs. Would Mr. Ingles accompann him to New York? Five minutes hesitatioy, and then Mr. Ingles said he would. No further time was lost than to permit the reverend gentleman to pack his valise, and, jumping into the sleigh, they drove back to the Suspension Bridge. Then, as fast as rail would carry them, they came on to New York, arriving here at noon on Friday. Immediately a visit was paid to my attorney, John D. Townsend's office, another set of photographs seen and identified, and then a visit paid to Justice Duffy, who, upon my complaint, issued the warrant of arrest for both Mr. Byrne and Miss Humphreys. This was served upon Mr. Byrne at seven o'clock yesterday morning. When the officer went to his residence, No. 829 Seventh avenue, he had some difficulty in obtaining admittance. Knocking at Mr. Byrne's sleeping apartment door, it was shortly opened by that gentleman, who was but sparsely clad. Told that a warrant of arrest was out against him, and that the officer had come to take him, Mr. Byrne became indignant. The officer then pushed open the door of the bed-room, and entering saw the other person for whom he had a warrant in bed. Mr. Byrne was very angry at what he termed the impertinence of 'the fellow,' and ordered him out. The officer refusing, he told the person who was in the bed to pull the coverings over her head. Being informed that there was also a warrant for her arrest Mr. Byrne became so indignant that the officer had to threaten that he would treat him roughly if he did not behave. Time being given them both to dress, they went afterward quietly to Jefferson Market Police Court, where he was detained until brought before Judge Duffy."

THE POINT AT ISSUE.

"Can you, Mrs. Byrne, prove that at the time you married Mr. Byrne your first husband, Timian, was dead?"

"Yes," was the reply, "I have documentary evidence to prove that conclusively."

The Adultery and the Divorce.

[From the New York Mirror, Oct. 18, 1879.]

On Sept. 22 Dr. Alfred P. Merrill brought suit in the Supreme Court for absolute divorce on the ground of his wife's criminal intimacy with C. A. Byrne. A. S. Sullivan appeared for plaintiff, A. H. Hummel for defendant. The case was referred to J. Sandford Potter, referee, at No. 111 Broadway, to take testimony and report.

Gustave Kobbe was sworn as a witness for plaintiff:

I reside at 13 East 11th street, New York City, and am 22 years of age. I am a lawyer by profession. I served the summons and complaint herein on defendant on Sept. 22 last, at Stevens Building, room 128, 27th street and Broadway, New York. I would know the lady's picture if shown. [Picture of Alfa Merrill shown to witness.] This is a photograph of the defendant, and of the person whom I served. I knew it to be the defendant from having obtained previously a description of the defendant, and from the fact that the person named tallied with the description. Plaintiff's attorney had given me the description. Defendant resided at the place when served at the date of service. She, the defendant, opened the door of the room. I recognized her from the picture, and asked her if she was Mrs. Merrill, wife of Alfred P. Merrill, plaintiff. She said she was. I thereupon delivered and left with her the summons and complaint aforesaid.

Alfred P. Merrill, plaintiff, being sworn, testified:

I am plaintiff in this suit, and at commencement of this action resided at rooms 128-130 Stevens Building, New York City, I am thirty-five years old. Was married to defendant Dec. 4, 1873, by Rev. Mr. Morgan, at St. Thomas' Church, New York City, and have read the complaints herein.

Q. Did you and your wife reside in, and were you both inhabitants of, this State at the time the complaint alleges the several acts of adultery took place, and have you resided here continuously since the date of your marriage to the present?

A. We were and have. The several acts of adultery alleged were committed without my consent, concurrence, privity or procurement. Five years have not elapsed since the discovery of the alleged acts of adultery. I have not voluntarily cohabited with defendant since such discovery, and I have not condoned or forgiven the alleged offences. There is no issue living of the marriage.

Margaret C. Slater, sworn as a witness for plaintiff, testified:

I have resided for the last year at 1st. Vernon, most of the time, and from July last to the present time I have lived with plaintiff and defendant. I am married. I lived with them as a friend of the family. I knew Mrs. Merrill, the defendent, well. I know Charles A. Byrne.

Witness was shown Alfa Merrill's photograph, which she identified. Was shown C. A. Byrne's photograph, which she also identified. Both were placed in evidence.

Q. Have you ever seen any evidence of intimacy between defendant, Alfa Merrill, and Charles A. Byrne?

A. I have.

Q. Where, and under what circumstances?

A. I first noticed an intimacy on the Saturday previous to the Tuesday we went into the country—about July 26, 1878. On this occasion, between 12 and 1 in the afternoon, I was in bed. A servant knocked at the door. I said: "What is it?" "A card for Mrs. Merrill!" was responded. And I said: "Give it to Mrs. Merrill. She is in the front room." I was in the rear room, the door being closed between the rooms. He said he had knocked at both doors and received no answer. The card was then placed on the washstand outside of my room. I then got up and tried the doors (both doors leading to the room where Mrs. Merrill and C. A. Byrne were). Both doors were locked. I tried them and returned to bed. About 3 o'clock p. m. they left the room. Mrs. Merrill came into my room, and C. A. Byrne went out into the hall. I heard his footsteps. Mrs. Merrill was excited when she came into the room.

I have seen Byrne kiss Mrs. Merrill. I saw him kiss her when bidding her good-bye. I came in on them suddenly. I have heard the door bolted about six times between the hall and bed-room, when I was in the bed-room. Byrne and Mrs. Merrill were on these occasions in the front room.

I went to Katonah, N. Y., with Mrs. Merrill in August last. We were there four weeks and five days. While at Katonah she left two or three times. She informed me on the second occasion that she was going to meet Byrne in New York. Dr. Merrill, the plaintiff, was not with us all the time we were away. He came to Katonah on Saturday nights and remained till Monday. That was his custom. Alfa Merrill came to New York on Thursday or Friday on each occasion. While at Katonah, Alfa Merrill received no gentlemen visitors except C. A. Byrne. I believe he came three times—I am positive twice. He came on first occassion with Alfa Merrill from New York on six o'clock train, and he remained all night until following morning. He slept in same house, in a spare room. On next occasion he came in morning and remained until about 2 p.m. on following day. Byrne never came up on Saturdays or Sundays. I think he came up on Thursdays or Fridays. While at Katonah, Charles Byrne and Alfa Merrill walked out together down in the woods. They were gone about three hours—in the afternoon, I think. It was in the middle of the day. I have heard Dr. Merrill speak to Alfa Merrill in reference to Byrne. I know that Dr. Merrill wrote a letter to Byrne, requesting him to desist calling at his house on Alfa Merrill. I heard Alfa Merrill tell Mrs. Brrrett, the landlady, not to tell the Doctor of her visits to New York, nor of C.A. Byrne's calls at Katonah. The third or fourth week we were at Katonah Alfred Merrill asked Mrs. Merrill if she had received any letter from Charles Byrne. She said she had not. Subsequently, when we returned to New York, Dr. Merrill asked Alfa Merrill if Mr. Byrne had been to Katonah while she was there. Mrs. Merrill said he had not.

I know Alfa Merrill received letters in New York and Katonah frequently. I know Byrne's handwriting; the letters were from him. Alfa Merrill told me so. She corresponded with Mr. Byrne—wrote to him frequently. She told me so, and I have seen her write the letters.

Margaret Slater, recalled, testified:

At the time mentioned by me, when Alfa Merrill came into my room excited, after having been locked in with Mr. Byrne, I said to her: "Why is it you were locked in the room with Mr. Byrne!" She did not reply. I said: "You are a very bad woman. I will not remain under your roof." She said: "No, I am not a bad woman. I have only been criminally wrong with one." When Alfa Merrill came back from Katonah she went out frequently in the afternoon, and told me she was going to "meet" Mr. Byrne. On these occasions I did not inform Dr. Merrill of these acts because I did not deem it a Christian duty. I am a Roman Catholic. It is against the principle of my Church to do anything to separate man and wife.

Maggie Connors, sworn as a witness for plaintiff, testified:

I live now with my parents at 519 West Fiftieth street, New York City. I am over the age of twenty-five years. During the months of May and June last, from the middle of May to July 3, 1879, I was employed at the Hotel Hamilton, 125th street and Eighth avenue, New York City. [Witness was shown two photographs, which she identified as people she had seen at the Hamilton House. They were the photographs of Alfa Merrill and C. A. Byrne.] They came to the front door one day, late in June last, near 12 o'clock, and asked to see the parlor, and I showed them there. The gentleman asked if he could play on the piano. I opened he piano for him and he played a little on it, then pushed over the big cushioned chair to the window for her to sit, and opened the window for her. I saw the gentleman plainly and fully and the lady likewise. He then spoke about ordering some lunch. She told him to order it himself. I then left the parlor to send up the head waiter. A little while after the waiter with his lady and gentleman came up stairs, and the waiter told me the proprietor wished me to show them a room. I was doing upstairs work in the house—was employed as chambermaid. I showed them rooms 18 and 19. Room 18 was a bed-room—19 a sitting-room. There is a door connecting. I went to room 19 and opened the door. I went into 18 with the lady and gentleman and showed them the bed. The lady said the bed felt hard, feeling of it. All four came out, and the gentleman handed me the lady's parasol and gloves for safe keeping, and I put them in room 16. I went to the room about an hour afterward; the door was locked. I went there for the purpose of cleaning it. I thought they were gone. I saw the key was inside the door. I did not stop to listen, and did not hear anything inside.

In about half an hour afterward the gentleman and the lady came down stairs. I was sweeping down the stairs. I then went up stairs to the room and made up the bed. The bed was all tossed and the pillows pushed down. The bedclothes were all turned down. I left two pitchers of water in the room; both had been used.

[A portion of the evidence of this witness is unfit for publication—a matter of two or three lines. We omit it.]

Maggie Connors, on cross-examination, testified:

I am not in any employment now. Have been out of employment about two months. I had never seen either of these two people before. I saw the lady yesterday (Oct. 3) before, in the hotel where she is boarding. A gentleman gave me a note to go there. Mr. Robinson was the gentleman. I don't know his first name. I saw him two weeks ago for the first time, with the two pictures shown me. He called at my house and asked for me, and I said: "What do you want?" He said he had come to inquire after the parasol and gloves that were left at the Hamilton House. He laid down the pictures on the table, and I said they were the parties who were at the Hamilton House. He said: "You are very sharp"—for noticing the pictures. That is all the conversation we had. I did not see Mr. Robinson after that until he served me with a subpœna in the case. I had no conversation with Mr. Robinson as to what I could prove till I was served. I did not tell any person about what I have testified here to-day.

Q. Then you have told no person about what you stated to-day to have occurred in the Hamilton House in June, until after you were sworn this morning?

A. No, sir. Mr. Robinson brought me here. I was in his company from 10 o'clock this morning till about 10:45. Not a word passed between us. He was reading a paper.

Q. If, as you say, you had no conversation with any one about what you saw in the Hotel Hamilton, what made you take a letter from Mr. Robinson to Dr. Merrill yesterday?

A. Mr. Robinson gave me the letter to see Mr. Merrill. He said nothing but "Take it up to Mrs. Merrill"—nothing else. I have been in Mr. Robinson's company three times since I first saw him at my house. He did not promise me any pay for coming down here. I do not expect any. He handed me half a dollar with the subpœna. I have never been a witness before. I have never in my life made a mistake in the identification of a person. There were four or five people in the habit of coming to the Hamilton House for rooms every day. There were about a hundred a day at dinner. The dining-room was chock full. I did not see who was in the room when I found the door locked. I saw them coming out of the room when I was cleaning the stairs afterward. They got their gloves and parasol before they went into the room. I did not see them go into the room after lunch. I watched them coming and going down stairs, and out the front door—about ten minutes altogether. I can remember the features of all the people who visited the Hotel Hamilton in June last that I saw. And I can also all I saw who visited there in May last.

Q. Do you positively swear that until you were examined here to-day, you did not tell a living person of what you have sworn you saw take place at the Hamilton House in June last?

A. Yes, sir.

[The cross-examination closed here.]

RE-DIRECT.

Q. In stating, as you have last said, did you consider the questions as including the plaintiff's attorneys?

[Objected to. Objection sustained.]

Q. Did you go to anybody's office yesterday to talk about this case?

A. I did—to plaintiff's attorney's office. I did not understand what was meant before. I thought any outsiders or acquaintances were meant by Mr. Hammond's question. Before going to Hamilton House I was living with my parents for two years. I positively identify the two photographs as the persons I saw at the Hamilton House. When Mr. Robinson sent me with the letter, I saw the lady and recognized the picture shown me as hers. I told Mr. Robinson it was the very lady. I delivered the letter at the Stevens Apartment House. The gentleman had eyeglasses hanging on his vest, and the lady had a black suit and a black hat with a feather when they came to the Hamilton House, like that in picture marked "C." I took a good look at them at the time.

When this evidence was in, Alfa Merrill called on her husband and implored him to present no more, as it would ruin her forever. His counsel thought the case strong enough as it was, and rested.

THE DECISION.

Mr. Potter, the referee, rendered the following decision:

The undersigned referee to hear and determine the issues in this action having heard the proofs and allegations of parties, and having considered the same, do find and report as follows, to wit:

As a matter of fact I do find:

I. That on the 4th day of December, 1873, at the City of New York, in the State and County of New York, the plaintiff was married to the defendant.

II. That since the date of said marriage and until the present time both the plaintiff and defendant have continuously resided in and been inhabitants of the State of New York.

III. That in the latter part of the month of June, 1879, at the Hamilton House, so-called, 120th street and Eighth avenue, defendant committed adultery with one Charles A. Byrne.

IV. That such adultery was committed without the consent, connivance, privity, or procurement of the plaintiff. That five years have not elapsed since the plaintiff discovered the fact of such adultery, and that the plaintiff has not voluntarily cohabited with the defendant since such discovery of such adultery.

V. That there are no issue now living of said marriage of plaintiff and defendant.

VI. That the summons and complaint in this action were personally served upon the defendant at the Stevens House on the 22d September, 1879.

VII. That there is no judgment or decree for a divorce upon the ground of adultery against plaintiff in favor of the defendant in any of the courts of this State.

As conclusions of law, I do find:

I. That the plaintiff is entitled to the judgment and decree of this court, dissolving said marriage for the adultery so committed by the defendant.

II. That the defendant pay costs of this action to be taxed.

Judgment is ordered accordingly.

(Signed) J. SANDFORD POTTER, Referee.

—The Hutchinson Family is irrepressible. One has cropped out in Philadelphia.

—S. C. Dubois, who retired from the stage about the close of the war, has been lecturing before the Philadelphia Board of Trade on "The Stage and its Influences."

—Mme. Ivan C. Michels is organizing an operatic and dramatic company for a tour through the New England towns. The prima donna is Clara Colby of the Vienna Opera House.

—The business for the week with The Pirates of Penzance at the Broad, Philadelphia, amounted to over $7,000. The first night's receipts were $1,401.

—D'Oyley Carte letters his companies and thereby designates them. Company A is at the Fifth Avenue; Company B is in Philadelphia; Company C starts for Buffalo and the West this week; Company D begins next Monday in New Jersey; Company E is intended for Boston.

—Fanny Kemble clings to the ancient dramatic traditions, caring not for innovations. She was asked lately by Baroness Burdett-Coutts if she had seen Mr. Irving in the part of "Shylock." "Yes," she said, "I have." "And what do you think of the performance?" insisted the Baroness. "In my opinion," answered Mrs. Kemble, "if Shakespeare could see it he would re-write the part."

—Tom Keene will star next season.

—Hearts of Oak is under contract to E. E. Rice.

—Grau's French Opera opens at the Fifth Avenue April 12.

—Tom Keene was once a member of the old Lydia Thompson troupe.

—Louisa Eldridge has become a member of Kate Claxton's company.

—There seem to be no novelties in preparation at the London theatres.

—The Salsbury Troubadours will be warmly welcomed back to New York.

—A benefit for the destitute Irish will be given at Booth's next Friday afternoon.

—Mapleson promises that he will bring both Nilsson and Gerster over next season.

—A pantomime entitled Blue Beard's Pet is the success of the season at the Drury Lane.

—The Galley Slave opened at the Academy of Music, Cleveland, Monday night, to a packed house.

—Fred. Intropidi directs the orchestra of one of Gilbert and Sullivan's Pirates of Penzance companies.

—Prosperity is rolling in on the New Madison Square Theatre. The house was packed nightly last week.

—Harry Gwynette is engaged as stage manager with Harrison Millard's Photograph Party, and Eva Byron is engaged to play Gabriel in the piece.

—Mme. P. A. Smith is preparing for the Spring opening. The lady is recognized as the leading stage modiste.

—The Bloom Bros. are making big preparations for the Spring trade. The firm have a national reputation as caterers to the profession.

—Bronson Howard's comedy, The Old Love and the New, is the current attraction at the Court Theatre, and Charles Coghlan plays the leading part.

—The Graphic writes of a "song called 'Love's Season'" as being "a pretty one for a tenor." And so we should think, indeed. Why, one ought to be able to get that and fifty other pretty songs even for a fiver.—[Figaro.

—The last nights of H. M. S. Pinafore are announced at the Opera Comique. If this implies the early production of The Pirates of Penzance, says the Figaro, few people will regret the withdrawal of a piece which has already had an extraordinary career of popularity. Strange!

—The cast of Charity, announced for the matinee at Daly's Theatre to-day (Wednesday) is as follows: Dr. Athelny, Charles Fisher; Ted, George Morton; Jonas Smailey, Charles Leclercq; Fred. Smailey, Hart Conway; Mr. Skinner, John Moore; Fitz Partington, Frank Bennett; Mrs. Van Burgh, Helen Blythe; Ruth Tredgett, Ada Rehan; Eve, Regina Dace; and Charlotte, Blanche Weaver.

—I was watching the gaunt figure of Bartley Campbell the other day as he was crossing the Square. He does get over the ground, with that swing of his. Bartley looks down upon most of his fellows, but it is not through the "turn of the tide;" his six feet of anatomy compels him to it. The season of '79-'80 has brought him fortune, but it has not put any starch in him. There is no stiffness in his manner; he is the same genial, whole-souled fellow as of yore. His success has brought happiness to others besides himself.

Theatres of Paris and Rome.

Besides the three opera houses there are twenty-three recognized theatres in Paris. The Francais, in the Rue Richelieu, has 1,400 seats, and the prices range from 10f. for the best avant scenes to 1f. for the amphitheatre. The Odeon, in the Rue Vaurigard has 1,700 seats, from 12f. for the avant scenes to 75c. for the fifth gallery. The Vaudeville, in the Chaussee d'Antin, has 1,300 seats, from 7f. for the first tier box seats to 1f. for the fourth gallery. The Porte St. Martin, in Boulevard St. Martin, has 1,800 places, from 8f. for the avant scenes to 1f. for the amphitheatre. The Ambigu Comique, also in the Boulevard St. Martin, has 1,900 seats, from ten francs, for the avant scenes, to 75c. for the fourth gallery. The Varieties, in the Boulevard Moutmartre, has 1,250, from 10f. for the avant scenes to one franc for the amphitheatre. The Gymnase, in the Boulevard Bonne Nouvelle, has 1,200 seats, from eight francs for the avant scenes to one franc 25c. for the fourth tier seats. The Chatelet, in the Place du Chatelete, has 3,500 seats, from six francs in the balcony boxes to 50c. for the third tier seats. The Theatre des Nations, in the Place du Chatelet, has 1,760 seats, from eight francs for the avant scenes to 75c. for the second amphitheatre. The Palais Royal, in the Rue Montpensier, has 1,000, seats, from eight francs for the avant scenes to two francs for the parterre or pit. The Bouffes-Parisiens, in the passage Choiseul, has 1,200 seats, from 10f. for the avant scenes to 1f. for the amphitheatre. The Third Theatre Francaise, in the Boulevard du Temple, has 1,100 seats, from 5f. to 50c. for the upper parts. The Follie Dramatiques, in the Boulevard St. Martin, has 1,200 seats, from 8f. to 50c. for the balcony boxes, to 50c. for the third gallery. The Renaissance, in the Boulevard St. Martin, has 1,100 seats, from 12f. for the avant scenes to 50c. for the fourth gallery. The Nouveautes, in the Boulevard des Italiens; the Fantaisies Parisiennes, in the Boulevard Beaumarchais; the Chateau d'Eau, in the Rue de Malte; the Cluny, in the Boulevard St. Germain; the Bouffes du Nord, in the Faubourg St. Denis; the Theatre des Arts, in the Boulevard Sebastopol; the Athenee Comique, in the Rue Scribe; the Nouveau Lyrique, in the Rue Taitbout and the Follies Bergeres, in the Rue Richer, must also be included among the Paris theatres. Besides its theatres Paris has several regular Winter dancing saloons or bals. Cremorne, formerly known as the Salle Valentino, in the Rue St. Honore, is open every evening; Bullier, known in Summer as the Closerie de Lilas, and Tivoli, are open every Sunday, Monday and Thursday; the Chateau Rouge every Wednesday and Friday, and the Elysee Montmartre, in the Boulevard Rochechouart, every Tuesday, Thursday, Saturday and Sunday.

The following details as to the number of seats in the theatres of Rome will no doubt be found interesting. The Apollo accommodates 8,000 spectators; Argentina, 3,500; Nationale (new building), 5,000; Politema, 4,000; Valle, 1,500; Corea, 2,500; Capranica, 1,200; Cirque Royal, 4,000; Manzoni, 700; Rossini, 400; Metastase, 750; Quirino, 850; Steristerio, 3,000; Ripetta (new building), 2,500; Goldini, 400; San Carlo a Catinari, 450; Consolazione, 300; Alfieri, 250; Tiberino, 200. Total, nineteen theatres, capable of holding 34,000 spectators.

JAMES E. MURDOCH.

An Honorable Record of Fifty Years on the Stage and Rostrum.

James E. Murdoch is now among the oldest of living American tragedians. His stage record began at so early an age, however, that the full weight of his years is not, after all, a very formidable load to carry; and the splendidly preserved mental and intellectual health of the man serve to make him even younger in action than he is in years. Fifty years had elapsed on Monday night, October 20, since Mr. Murdoch first appeared on any stage. That was in the Arch Street Theatre, and the play was Lovers' Vows, by the Russian dramatist, Kotzebue, whose life was so busy and whose end was so tragic. Murdoch's part was that of Frederick, and he was almost immediately successful enough to decide him in choosing his subsequent career. His previous knowledge of the stage had been exceedingly slight. The actual sight of two plays and an amateur attempt in one, before a "spouting club" on Callowhill street, Philadelphia, had comprised all of his experiences in this direction. His later essays at this time were Young Norval, Octavian and Selim, in Barbarossa.

Not long after Murdoch's first appearances in his native city he accepted a position as "general utility" in a stock company at Halifax, N. S. Here the leading man fell ill at the beginning of the season, and young Murdoch was called upon to fill the exigency by appearing, always at short notice, in celebrated leading parts, few of which he had ever seen performed. It was under these circumstances that he first produced the roles of Iago and the Stranger, in both of which he made favorable impressions. After a round of prominent parts at Halifax, Lady Adelaide Fox, a leader of society there at the time, was instrumental in offering him a benefit, owing partly, as she said, to his remarkable likeness to Charles Kemble. At this benefit Murdoch appeared with marked success in his earliest role, Frederick, in Lovers' Vows. Afterward he went South and studied under DeCamp, an English actor of large experience and ability, the uncle of Fanny Kemble.

In 1836 Murdock was invited to a prominent position in the ranks of the stock company of the Tremont Theatre, Boston. He continued upon the stage more or less actively and chiefly in Boston until the year 1842. His formal withdrawal from the boards at that time was partly owing to his ambition for greater knowledge; partly also from his consuming desire to teach his favorite ideas of elocution; but chiefly, no doubt, from the precarious condition of his health. It might be stated here that a singular accident in this early portion of his professional career had exercised and continue to exercised for many years a baneful influence over his prospects. Being greatly prostrated at one time from overwork and loss of sleep he had recourse to a simple nervine. On a certain evening, after the play, in his haste to take this remedy, he, by mistake in a physician's prescription, swallowed some portion of a preparation which contained arsenic. The results of this dangerous potion have never been entirely overcome, and at times they have developed alarming tendencies.

From 1842 to 1845 Murdoch's studies and lectures on his favorite theme of elocution occupied the chief portion of his public life. A series of lectures on Shakespearean subjects were received with great appreciation, being repeated in New York and Boston as well as in Philadelphia. In 1845, however, Murdoch returned to the stage, and here the most brilliant portion of his life begins. He appeared at the Park Theatre in New York for the first time in his life as Hamlet, a part in which he has since been pronounced by many able critics to have excelled all of his many famous contemporaries; also in Othello, Macbeth and a full list of standard tragedies. A grand tour of the Southern and Western States followed, and Murdoch now shortly took his place among the foremost of living actors.

While traveling in Great Britain, during the year 1857, an invitation came from Buckstone of the Haymarket Theatre, London, to play an engagement in the great capital. This was accepted and continued for one hundred and ten nights, on fifty of which he repeated Charles Surface with great acceptance. Murdoch's devotion to the very soul of his text has always been something remarkable and quite different from the mere slavish attention to the "lines" merely as lines. "I have always insisted," he says, "that the actor is the pedestal and the poet is the statue, instead of vice versa, as many people seem to believe."

Sir Edward Bulwer-Lytton, hearing of Murdoch's success in his own play, Money, came down to London expressly to witness it. Bulwer did not scruple to praise Murdoch's acting of it. About this time Murdoch was proposed by Buckstone to the Essex club, founded by Samuel Johnson, and by Thackeray for the Garrick Club, the latter an honor never before conferred upon an American actor.

The tragedian's ill-health again interposed at this juncture, and he was compelled to give up all professional effort, retiring to a water-cure at Malvern, in Worcestershire. Improving in due time, he traveled through Switzerland, Germany, France and Italy, on a prolonged pleasure tour. This tour was rudely broken in upon by tidings of the financial disasters which made 1857 a fair prototype of the more recent financial revulsion of 1873. Murdoch hastily returned to America to save the remnant of a large fortune, and now found further professional work a necessity as well as a pleasure. Another exciting blow was the opening of the civil war. But here the patriot blood took fire and there was no disposition to falter in accepting his own belief of duty and its requirements. George H. Boker thus relates the circumstances which occurred at the time: "During the popular excitement which followed the firing upon the flag of Sumter, Murdoch was on his way from Milwaukee to fulfil a professional engagement at Pittsburg. On arriving he was met by the intelligence that his son had enlisted and was then on his way to Washington. Although on that night Murdoch was advertised to play Hamlet, he threw up his engagement and started in search of his son. At Lancaster he found his boy in the ranks. The lad's fellow-soldiers called on the distinguished tragedian for a speech. The speech was made to them, and in that speech the orator not only animated the regiment, but convinced himself as to the line of duty which he was called upon to pursue. He at once abandoned his theatrical career, resolving to devote all his time, talent and energy to the cause of his country, and not to reappear on the stage until that cause should be triumphant.

How well Murdoch redeemed this resolve his countrymen well know. From this moment his career became a noble and beautiful example of continued sacrifices. Health, time, means were poured out lavishly by this gifted man on small occasions and on great ones with equal impartiality. For several consecutive years he read on multitudes of occasions for the benefit of the Sanitary Commission, refusing any compensation, even for traveling expenses, and adding tens of thousands of dollars to this noble fund. He prevailed on Buchanan Read to place in his hands a new patriotic poem, The Wagoner of the Alleghenies, while yet in manuscript, and, after rehearsing it in his log cabin in the vicinity of Cincinnati, he started out with it to various cities, earning by its recitals in Cincinnati, Philadelphia and other cities nearly ten thousand dollars for the fund. During this period ill health occasionally prostrated him. Domestic affliction came. The son to whom he bade adieu at Lancaster was shot to death at Chickamauga. It was even before this time that he started the idea of reading patriotic poems around the soldiers' campfires and in the invalid hospitals, sometimes under the guns of the enemy.

On one occasion Buchanan Read, his steadfast friend and fellow patriot, secured an introduction between Murdoch and the late Bayard Taylor. "Now, Mr. Taylor," said Read, "I wish to show you that you have mistaken your true calling in abandoning poetry for prose, and I am going to make Murdoch prove it to you." He then called upon Murdoch to recite the little poem of "General Scott and the Veteran." After it was over Bayard Taylor sat for some time in a half-dazed state. At length he said, hesitatingly: "I think—I believe I wrote that. I hardly know whether I did or not. But, if I did, great heavens! I ought to keep on writing poetry as long as I live."

This poem was afterward read by Murdoch at an invalid hospital at Indianapolis, where two thousand crippled veterans were drawn up in a hollow square around him. No description can do justice to the excitement, the pathos, the enthusiasm, the tears and the plaudits which followed the reading; and at its close the reader was almost crushed by the crowd, who, with uplifted, tearful faces, clung around his desk to express again and again their profound emotions.

A most touching incident related by Murdoch is very characteristic of Abraham Lincoln. Few who lived through the war have yet forgotten the poem of the "Sleeping Sentinel," which was written by Janvier in commemoration of an act of clemency by Lincoln in pardoning a young Vermont volunteer at the very moment when he had been led out to be shot for sleeping at his post. The first public reading of this poem by Murdoch took place at the White House, the President, the poet, and a large assembly being present. Before reading the verses aloud Murdoch privately pointed out to Janvier a slight poetic license where he had described the arrival of the President with the pardon as being accompanied by the sounds of rolling wheels, whereas Lincoln had ridden on horseback to the place of execution. Janvier thought it a matter of very trifling consequence, and the reading proceeded. At its close the President and many of the party were in tears. Lincoln, wiping the tell-tale drops from his cheeks, said hastily, in a smothered voice: "Very touching, Janeier, but I did not go in a coach." "Oh well, Mr. Lincoln," said Senator Foote of Vermont; "we all know you would have gone on foot if it had been necessary." "Yes, but the fact is I went on horsebacki" insisted Lincoln.

The closing of the war left Murdoch's health much depleted by his exhaustive labors. Since then he has virtually retired from the stage, passing the chief portion of the years since then in agricultural pursuits and grape culture in a retired village, which bears his name, three miles from a railroad and about fifteen miles from Cincinnati. So absolute has this retirement been that many of his old friends in Cincinnati, while knowing of his proximity, could not direct inquirers to his residence. Much of his leisure was passed in study, a portion of it in giving lectures illustrating his favorite theories of elocution and in teaching those theories to such as applied for the instruction. Murdoch's special interest lies in advocating the ideas of a work on the "Philosophy of the Human Voice," written and published more than a generation ago by the late Dr. James Rush of Philadelphia.

It has been extensively rumored within several months past that Murdoch would return to the stage in his native city, for a short period, to commemorate, as one of his old friends expressed it, "his golden wedding with the stage." Up to this time the hope has not been realized. Murdoch's friends in Chicago and Cincinnati have offered him testimonial engagements of the most flattering character, and he expects to play under Haverly's management shortly after Christmas. It is understood that invitations are about to be tendered him to give a few of his celebrated lectures on elocution and kindred subjects. It is impossible to believe, in seeing and conversing with Murdoch, that his work is done. His activity and energy both of body and mind are very great, and his matchless voice remains unimpaired in the slightest degree. His friends here and throughout the nation will hope and believe that there are years of usefulness and many opportunities for pleasure-giving still before him.

Originality in Titles.

[London Figaro, Jan. 31.]

Questions frequently arise about the originality of titles to stage plays. To dramatic authors the affair is sufficiently annoying, but to theatre managers it is a far more serious matter. Hardly a play is now announced but that somebody is able to point out that the title has been used before, and although the author may find little difficulty in selecting a second name, the manager loses the effect of advertising, and more or less valuable paragraphing. The latest instance of the sort is to be found in Mr. Burnand's new piece, announced to be produced at the Vaudeville on Thursday of this week. It is known that Messrs. James and Thorne wished to follow up the success of Our Boys by a cycle of plays by various authors, but with a consecutiveness of title. Our Boys was, therefore, advertised to be followed by Our Girls, when somebody laid claim to the title as that of some musty old piece nobody else had ever heard of. The next on the list is Ourselves, when lo! some busybody comes forward to prove that the title had already been used in 1811 for a play at the Lyceum, in which Mrs. Glover and other persons of more or less celebrity acted. It is hoped that Mr. Burnand will persist in his title and will put a stop to an annoyance alike to playwrights and managers. No copyright can possibly exist in the forgotten piece by Marianne Chambers, and the title Ourselves is at the liberty of Mr. Burnand or any one else who chooses to register it at the proper depository. If this sort of thing is allowed to continue we shall have somebody claiming a copyright or "moral title" to the surname of Smith, or the prenom of John.

The Reconstructed Haymarket.

[From the London Daily News.]

The opening of the reconstructed Haymarket Theatre Jan. 31 was an event of considerable importance to all interested in the British stage. With the exception of the outer walls and the portico, very little remains of the edifice built by Nash of Bath when at the height of his reputation. Nash, unable to overcome the influence of habit, built his theatre as much like a chapel as he conveniently could, and even went to the length of building the "salle" of oblong, instead of the usual horseshoe or semi-circular form. The old auditorium, with its boxes coming down almost to the level of the pit, is now swept away and a brand-new construction after the newest lights has taken its place. It is a little strange that theatres should have been built for generation after generation without particular reference to the view to be obtained of the stage from the various parts of the house; but the existence of numerous examples demonstrates this fact nevertheless. It was, we think, Boucicault who first insisted on the necessity for so constructing the auditorium, by aligning the seats, that a clear view of the stage could be had from every one of them, and for clearing away the obstacles to escape in case of fire.

At the Haymarket the complete suppression of the pit is a mark of the variation of popular taste. It may be fairly said that the Haymarket has entered on the third period of its existence. It was in 1720 that John Potter, a carpenter, converted the old King's Head Inn in the Haymarket into a theatre, his total capital account for building, decoration, scenery, and dress amounting to some £1,500. The new house was destined to a checkered childhood and stormy adolescence. The adventurous Potter was unprovided with patent or license, but as companies of French comedians were even then in the habit of visiting London, he opened his theatre for the French troupe under the patronage of the Duke of Montagu. Hence the house became known first as the "New French Theatre," and then as "The Little Theatre in the Haymarket." By turns English amateur performances, French plays, Italian operas, and English burlesques occupied the stage of the "Little Theatre," and then came swordsmen, tumblers, jugglers, rope-dancers, gymnasts and buffoons. After this period of noise and nonsense a very noteworthy figure is seen, dimly at first, and then more clearly defined against the background of mediocrities. Between 1730 and 1736 Henry Fielding appeared not only as an author, but as an actor on the Haymarket stage. Tom Thumb and The Author's Farce, were followed by the Grub Street Opera and The Letter Writers, after which Fielding appeared on the scene with a troupe entitled The Great Mogul's Company of Comedians, and played himself certainly in Pasquin, and probably in other pieces, until the Licensing act closed the "Little Theatre in the Haymarket," as well as that in Goodman's Fields. Notwithstanding this decree, permission was given to reopen the so-called "French Playhouse" when a French company applied for it. This proceeding was considered unpatriotic, and a riot ensued, after which for several years the "Little Theatre" appears as a kind of contrabandista. Without patent or license, despite the appeal of Garrick on his secession from Drury Lane, it was carried on by Macklin and others in a kind of fitful way until Foote commenced a series of skilful evasions of the law under the guise of auctions, and so forth. No amount of persuasion moved the stern soul of the Lord Chamberlain until Foote broke his leg and mended his fortunes by a fall from his horse while on a visit to Lord Mexborough. Foote secured "Summer license" only, and the theatre was truly a "variety entertainment," as it is now called in Winter. Fantoccini, pantomimes, and every kind of "show" appeared in turn under the management and that of the two Colmans, until the restriction to the Summer months was removed.

Soon after July, 1821, when the Haymarket Theatre opened with The Rivals and entered upon its second period, it became the home of successful comedy, and was visited as well from time to time by the popular tragedians of the day. Edmund Kean war followed by Macready. Sweethearts and Wives and Paul Pry were alternated with plays by Sheridan Knowles, Bulwer Lytton, and Talfourd. Under the management of Benjamin Webster the representations at the Haymarket Theatre were extraordinarily brilliant. The cast of The Rivals, for instance, included such artists as "old" Farren, Benjamin Webster, Mrs. Nisbett—of the silvery laugh—Mrs. Glover, and William Creswick. When The School for Scandal was revived in 1847 it was played by Farren, Alfred Wigan, Mrs. Glover, Mrs. Nisbett, and Helen Faucit, Webster himself playing Moses. Triumphs of this kind were rivaled by the successful production of new pieces such as The Love Chase, in which Mrs. Nisbett played Constance and Mr. Webster Wildrake. The late Lord Lytton's play of Money, appropriately selected for the opening of the new house, was also first produced at the Haymarket Theatre in December, 1840, when Macready played Evelyn, Helen Faucit Clara Douglas, and the manager Graves. When Mr. Webster retired, after a lesseeship of sixteen years, he told his audience that during that period he had paid more than £30,000 to authors alone. How his place was taken by the late Mr. Buckstone, who produced many of Tom Taylor's and W. S. Gilbert's most successful pieces, is too fresh in the memory to need recapitulation. The theatre is now in the skillful hands of Mr. and Mrs. Bancroft, who have established a sound claim to the confidence of the public by their long and successful management of the Prince of Wales' Theatre, converted by them from a vulgar barn into a centre of refined art.

—D'Oyley Carte paid E. E. Rice $1,500 for the Fifth Avenue for March.

—An exchange credits Eddie Fox, the minstrel, with owning an assortment of fiddles valued at $10,000. From this it will be seen that he is far from being played out.

—The Pirates of Penzance are a puzzle. One day Stetson has them for Boston, and the next Orlando Tompkins captures them. The auction is still going on. The last bid was $25,000 for New England, by Tompkins. This was promptly accepted, as have been all the other proposals. Each holds good until it is "raised."

"Turenne."

At the Ambigu Theatre, Paris, has just been produced a military drama, by the late Marc Tournier, A. Delacour and J. Lermina. The plot of the play, which has been successful, runs thus:

The opening scene passes in an inn at Bas Meudon, outside Paris, where Robert De Lancey, a young lieutenant of Turenne's Guards, who had been wounded in an ambuscade laid by the marshal's enemies, is tended by a grand lady, concealing her quality under the modest name of Mme. Simonne. This personage is none other than the Countess de Soissons, the cast off mistress of Louis XIV. She is the soul of the conspiracy set on foot by the marshals, who are striving to oust Turenne from the command of the French troops. Robert passes as the godson of Bonnard, Turenne's old companion and close friend, who has never left the General's side, following him in all his campaigns as attendant, paymaster, or something of the sort. The young man has been attacked by three bandits in the pay of the conspirators, whose object was to rob him of the dispatches of which he was the bearer from Turenne to the King. Luckily, no sooner has he recovered from his wounds than Robert discovers one of his would-be murderers among the persons who come to arrange matters with the pretended Mme. Simonne. He engages in single combat with him, and succeeds in escaping after recovering possession of the very best papers that had been stolen from him. These precious documents he is not slow in remitting to his majesty, who is so convinced by them of Turenne's devotedness and zeal that he maintains him in his command, in spite of the advice of Louvois, his minister, who would wish to see the Palatinate War brought to a close, notwithstanding the coalition revealed by the marshal. Soon after we meet Turenne in the midst of the snow-covered hills of the Vosges at Saverne. He is anxiously awaiting the arrival of a convoy bringing him a million of francs in hard cash, a sum that is to serve for the payment of the arrears due to his troops, composed for the most part of foreign mercenaries; they have begun to show signs of mutiny, and threaten desertion if what is owing them be not paid. The convoy is attacked in the mountain passes, and the precious contents fall into the hands of the marshal's enemies.

Turenne, to overcome this crushing difficulty, sells his lands and properties one after the other—a useless sacrifice, since it fails to realize a sufficient sum for accomplishing the desired payments. In this crisis young Robert De Lancy again comes to the marshal's rescue. Heading a handful of faithful adherents—the "Fifteen," as they are styled—he sets off in quest of the brigands who had overpowered the convoy, and recovers the treasure from them at the sword's point. The campaign is accordingly continued, and a highly effective scene is shown—the defile of the troops across the mountains, a most successful piece of stage landscape and grouping. The audience, enchanted by the artistic arrangement, applauded again and again.

We next find Turenne at his headquarters, wither Bonnard has come to ask the hand of the marshal's niece, Louise D'Albret, for his godson Robert De Lancy. The two young people have loved each other since their childhood, but Turenne, before giving his consent to the union, wishes Robert to attain his colonelcy. To enable him, therefore, to gain this rapid promotion, he entrusts him with the conduct of a very important enterprise. He must gain possession of the Bridge of Maulssen, and then, at a signal from the Commander-in-Chief, is to blow it up, so as to cut off the retreat of the enemy, whom Turenne intends attacking next day. The Comtesse de Soissons is present to overhear this plot; she repairs to the bridge, and Robert discovers her in the midst of the enemies he has just defeated. The young soldier pardons the traitress in return for the care with which she had nursed him at the Bas-Meudon, and the Countess goes away, leaving him alone in the room of a deserted cottage, but not until she had emptied into a brazier a narcotic powder, the poisonous fumes of which paralyze Robert and render him unable to perform the critical duty assigned him. So far from the bridge being blown up, his soldiers are cut down to a man, the enemy passes over it without obstacle, and the Marshal's plan of battle is completely defeated. When Robert reappears before his chief, Turenne condemns him as a traitor to his country, and orders him to be shot next morning, the young hero accepting this sentance as a just one, and refusing to reveal the secret of his fatal inaction.

Here takes place a fine scene. Bonnard has come to implore Turenne to grant Robert's pardon, and when the marshal sternly refuses the old man explodes in a violent passion, and tells the commander that during the twenty years of his widowerhood he has kept silence about the avowal his wife had made to him on her deathbed. Robert is none other than the son of Turenne, who had abused Bonnard's friendship and trust by seducing his wife. The wretched man bursts into tears in making the revelation, and the marshal overpowered by such magnanimity, and also, let us hope, by shame for his own dishonorable conduct, throws himself into the arms of his old friend and implores his forgiveness. Turenne is about to sign Robert's pardon, when a sad procession passes in the background—the corpses of the brave officers and soldiers killed through the young man's fault in a vain attempt to defend the passes commanded by the Bridge of Maulssen. The pen drops from the marshal's hand as he renders a last salute to those glorious victims; pardon is impossible; even the heartbroken Bonnard himself acknowledges that the sentence must be carried out. Robert, however, is ultimately saved.

The Contesse de Soissons, yielding to the promptings of remorse, visits him in prison, and offers him the means of escape. He refuses; but she persists, and proposes to afford him an opportunity of meeting a soldier's death by endeavoring to recover the banner of Henry IV., which had been confided to Turenne by Louis XIV., and was captured by the Imperialists at the fatal bridge. Louise D'Albret and Bonnard add their implorings to those of the Countess, and the young man at last consents. He escapes, thanks to the devotedness of Madame De Soissons, who is killed in attracting to herself the fire of the sentries, which otherwise would have been directed against Robert.

The piece terminates with the death of Turenne, killed after the victory of Salzbach, at the moment when, for the first time, he can embrace Robert as he brings him the glorious trophy, and the great captain dies in calling him his son. M. Laeressonmere appeared as Turenne, M. Gil-Naza as Bonnard, M. Abel as Robert, M. Delepart as Louis XIV., Mlle. Lina Muete as the Countess, and Mlle. Suzanne Pie as Louise.

"Ourselves" by F. C. Burnand.

At the London Vaudeville Theatre was produced, the last week in January, a comedy with the above title, the plot of which is as follows.

Albany Thorpe, a rich old bachelor, lives in a comfortable and cosey house in Park Lane, and is wholly occupied with the task of ministering to his own requirements, and seeking, by not scrupulous means, to enrich himself at the expense of his neighbors. His chosen companion is John Peddington, a man less fortunate but not less greedy than himself. Between them these worthies excogitate a plan for inducing Dr. Talbot, the physician they consult, to sell for less than its worth a house and plot of land at Whitecliff-on-Sea, which is likely to augment in value. This attempt and its consequences supply a species of backbone to the play. Not wholly without domestic ties is either of these curmudgeons. Peddington has a wife, from whom he is separated by the simple informal proceeding of quitting her; while Thorpe has a niece, who is at a boarding-school, and a nephew, who has been exploring Central Africa. Both are expected at home, the latter, Norman Fane, having announced by letter his forthcoming arrival; the former, Evelyn Grey, being on the point of marriage with Archie Brownlow, the adopted son of a banker, and the real son of John Peddington.

When Fane arrives he secures a welcome by supplying his uncle with a box of real Havana cigars, mysteriously acquired in the neighborhood of Lake Nyanza. As he has always loved his cousin Evelyn, he assumes that the wedding of which he hears is to be his own, a delusion which Evelyn's reception of him is calculated to foster. At the close of the first act he learns his mistake, and finds that his fortunate rival is his bosom friend, Archie Brownlow, a man whose life he has with heroic devotion rescued, at the risk of his own. With the very good theatrical situation thus obtained the act ends. In the second act Maud Cameron, a young widow, who alone has surprised Fane's secret, tells her father, Mr. Brownlow, who bids her let well alone, and say nothing about it. The disclosure to Archie comes, accordingly, from his father, Peddington, whose interest in a son he has really bartered away is so strong it will not let this youth marry the woman he loves, rich as she is in every gift.

When Archie finds out that he has come between this man, to whom he is thus indebted, and the woman of his choice, and when he finds out that his friend is about to bury his griefs and start at once for the North Pole, he resolves not to be outdone in generosity. He, too, gives up the young lady, and it seems for a time as if the young lady, between two stools, would come to the ground, or, at any rate, would have to console herself with a sorry mate. For Albany Thorpe has found the young lady a comfort instead of an annoyance, and has determined, by marrying her, to secure her fortune for himself, and make of her a nurse for his declining years. The young men are accordingly encouraged by him in their contest, and Evelyn is carried off to a seaside spot, where she is allowed to mourn and pine over her inexplicable desertion. Difficult as appears the task of Thorpe of consoling her for her absent lover, it might be carried out but for the interference of Dr. Talbot, who has learned the trick that has been played upon him to make him sell his property for less than its value. His revenge, successfully carried out, is to represent Evelyn to Thorpe as a valetudinarian, who can never regain health or strength, but must always be a burden upon him. This formidable prospect Thorpe cannot face. He resigns the girl accordingly to Archie Brownlow, who reappears, and only learns when it is too late that the girl is as healthy and tight a lass as the island supplies. His defeat, he then finds, is the doctor's riposte. Norman Fane meanwhile has ascertained that the heart of Evelyn has never been touched by him, and has abandoned all hopes of touching it. He seems, at the close of the story, on the point of consoling himself with Maud Cameron, whose love for him has been as strong as it was sudden. The cast included W. Hargreaves as Robert Brownlow, Henry Howe as Doctor Talbot, Mr. Thorne as Albany Thorpe, Mr. James as John Peddington, W. Herbert as Norman, Kate Bishop as Maud, Sophia Larkin as Mrs. Peddington, and Marie Illington as Evelyn Grey.

Great Irish Actors.

[Correspondence Phila. Times.]

Dublin has been prolific of actors, all good in respective lines. Power, who was lost in the President, crossing the Atlantic, was beloved in England. His natural goodness of heart was transparent in all that he played. His Rory O'Moore was immense. He had a sweet voice and great animal spirits. Gustavus Brooke, who married Avonia, the daughter of the late George Jones (Count Joannes), was a popular tragedian for many years. Addicted to the bottle he was afraid to appear in London. In the provinces they bore with his infirmity, but he always apprehended that if he was overcome during a performance in the metropolis he would lose his position in the country.

It was my business, on behalf of a friend who had leased the Lyceum Theatre, to persuade him to accept £100 per week and try to keep sober for a time. The bait caught him. He joined the Lyceum and made a triumphant debut in Othello. I accompanied Sheridan Knowles (another Irishman) to witness his reception. "By Jabers!" exclaimed Knowles, "he has caught the mantle of Edmund Kean, and he's an Irishman to boot! Erin go bragh!" After that Brooke went on steadily enough—became popular in the United States and Australia. He was lost in the London, which foundered on a voyage to Melbourne and Sydney, and, according to the testimony of a surviving passenger, he behaved nobly during the panic, encouraging the crew and soothing the frightened female passengers. "Nothing in life became him like the leaving it."

THE WEEK AT THE THEATRES.

Gilbert's burlesque comedy Engaged, at the Park Theatre Monday night, served to draw a fair sized audience. The representation is much the same as it was last season, and the piece went with considerable animation. In this piece Gilbert peculiarities run riot, and we have his own particular idea of what constitutes fun fully exemplified. The distribution of characters is much the same as in the original production. Mrs. Booth's impersonation of the romantically business-like Belinda has lost none of its old verve. James Lewis is not a light comedian, therefore he is not and never was fitted to play Cheviot Hill. He makes people laugh, however, and perhaps that qualifies him in the eyes of his admirers for the part. Belvawney is the best thing Joseph Whiting does, and W. F. Owen gives to Mr. Sympleson all the unctiousness necessary to the designing old man. The figure of portly Tom Riggs is associated inseparably with the drivelling peasant lad Angus; and, if Mr. Ferguson did not efface the impression left by that actor, he at any rate gave a conscientious rendition of the part. He is a pains-taking actor, and deserves every opportunity that may be given him. Marie Chester was not quite successful as Minnie—one of the few characters that Minnie Palmer played well. She indulges in a profuseness of ineffective facial expressions that disfigures her pretty countenance, and does not lend it any attractiveness; therefore she should do away with it. Sydney Cowell played the Lowland Lassie just as well as of old, and Mrs. Gilbert again showed her sterling qualities in the treatment of Mrs. Macfarlane. Agnes Elliott made the maid Parker unduly bold and pronounced. She should moderate her simpering and ogling to proper bounds, and not try to thrust an unimportant part into ridiculous prominence.

Engaged will be kept on this week, and next week A Fool and His Money will be presented for the first time in New York.

Mr. Palmer's critic—the box-office returns—continues nightly to chant the success and popularity of Mr. Fawcett's False Friend. To fully appreciate the piece and the exquisite acting of the more important members of the cast, it is necessary to view the production more than once. In the part of Cuthbert Fielding, Charles Thorne displays all the admirable points of his earnest, virile acting to greater advantage than in any character we have seen him play since that of Osip in The Danicheffs. Mrs. Phillips and Mr. Stoddart also created a very marked impression by their artistic work in this piece. It has not been yet announced by the management what will follow A False Friend, but it is rumored there are great preparations being made in the way of new scenery, such as probably would be used in a revival of The Two Orphans, the monumental success of the Union Square.

The Royal Middy has made a ten-strike at Daly's pretty bandbox of a place, and the houses have been large and appreciative. Miss Lewis' happy characterization of the gypsy Fanchette lifts her high up into popular favor, and her efforts are met every night with liberal recognition. And the pleasantest part of it all is that every bit of applause she gets is deserved, for there is not a more painstaking and conscientious artist in the city. Estelle Clayton, one of the prettiest of the Middies, became dissatisfied with her duties a short time ago, and insisted on being taken out of the cast. Her attractive face is missed from the ranks.

W. S. Gilbert's Charity, which was to have been done last Wednesday afternoon, is announced for this week's "midweek" matinee.

One of the largest audiences ever crowded into the Theatre Comique was present Monday night to witness the initial performance of Ed Harrigan's Mulligan Guard Surprise. The sketch is a reconstruction of new scenes and new fun, and is eminently superior to to those which have already been made so popular by the excellent stock company of the theatre. Among the new features of the Surprise, Dave Braham's incidental music is given great prominence. His new songs were especially tuneful, and were rendered with a gusto that met with a hearty response. Few changes have been made in the cast, and, with the exception of the first, the scenes are still within the shadows of Mulligan Alley. Considerable attention has been paid to the details of the stage setting and properties, and the combined adventures of the Mulligans and the Full Moons will doubtless be the attraction here for some time. The play is preceded by a farce by Wild and Gray, and ballads by Jennie Morgan.

The Pirates of Penzance is an immeasurably better composition, both as to the score and libretto, than anything else Gilbert and Sullivan have written, and it grows upon one by frequent repetition. Mr. Gilbert's lines improve upon acquaintance, as do the handsome girls that constitute the chorus. Speaking of the chorus, it would be well for the gentleman who has the direction of the female portion under his especial care, to offer a few kind words of advice to the pretty young woman who wears an enormously large Gainsborough hat and a frock of lilac hue, who thrusts herself forward ostentatiously, to the annoyance of the audience and the discomfiture of her associates. Modesty is sometimes looked for even in a Major-General's daughter. Mr. Clifton has introduced some new business for the Sergeant that by no means improves his very clever creation. Let him return to first principles. With the exception of one or two similar retrograding innovations, the performance is just as interesting and amusing as it was the first night.

Tony Pastor's burlesque on the Tourists, Go West on an Emigrant Train, serves to introduce the specialties of a number of very clever variety people. Notwithstanding the improbabilities of the whole affair, the comical incidents which occur on board Tony Pastor's Emigrant Train afford an entertainment of unusual jollity. Another very successful novelty introduced this week is a burlesque on Abbey's Spanish Students, called The Dutch Students, fifteen in number, who, after the style of the originals, present a novel musical programme. The Merritt Bros. sing a popular new Irish song; Billy Sweatnam, negro comedian; Niles and Evans, in their repartee; the Bartlett Sisters, and bosts of others add to the general enjoyment. On Thursday afternoon an extra matinee will be given for the benefit of Ireland's poor. An especially attractive programme will be given by volunteers from tke various city theatres.

The memory of the ancient glories of the Black Crook is by no means dead. It sufficed to attract a large house to Niblo's Monday night. There was nothing especially remarkable about the production, as it is intended to run but for two weeks, there having been no special preparations expended on the revival of the spectacle. C. G. Craig made a very bad Hertzog, and Isidore Davidson was exceedingly clever as Greppo. Sadie Bigelow and Laura Dempsey were respectively good as Armina and Carline. Millie Larkelle's handsome face and figure appeared to excellent advantage in the costume of the fairy queen Stalacta. Kiralfy's eccentric dances were received with the usual popular demonstrations of favor. The ballet, though large in numbers, was weak in ability. The Herbert Brothers do some very neat acrobatic feats, and the Rinaldos and Master Carling, the boy caricaturist, helped to amuse the audience.

The business at Booth's has exceeded Mr. Abbey's fondest expectations. The houses have been immense, and the advance sale of seats unusually large. All doubts as to the success of the pantomime venture have been disappointed, and its prosperity is undoubted. Just what there is in the inanities of a pantomime like Humpty Dumpty to attract grown-up people we confess is not quite clear; but that all the stale features do amuse and attract is beyond question. The Spanish Students have become quite the rage, and their playing, though out of place in the action of the pantomime, is exceedingly entertaining. Their precision and perfect execution is marvelous.

Mr. Rice's able company find Horrors a strong drawing card in their repertoire, and the burlesque will be kept on the boards of the Standard until Saturday night, when will be produced for the first time in New York an extravaganza, entitled Hiawatha. The music is by Ed Rice, and the libretto by Nathaniel Childs. It is a composition of the Evangeline order, and from all accounts is very entertaining.

Mr. Boucicault's rollicking Conn seems in the right place at Wallack's, the house to which he first came with all his delightful, irresistible deviltry, to delight and cajole the Gothamites. The houses have been good, and the engagement, which promised brilliantly, has not been disappointing. Mr. Barrymore was taken ill last week, and his part, Capt. Molineux, has since been acceptably played by Mr. Gilmour. It is understood that The Colleen Bawn and Arrah-na-Pogue are in preparation.

Rosedale has proved so good an attraction over at the Grand Opera House that Poole & Donnelly announce it indefinitely. Wallack is getting rather too mellow for romantic parts, but his over ripeness is not particularly noticeable. He manages to conceal the discolored side somehow from public view. The man is an interesting study in his own way—the living field of a constant battle between bodily age and mental youth. The intellectual side seems a little ahead just now; how long it will remain so years alone can tell.

Steele Mackaye's Madison Square Theatre is in itself a sufficient novelty to attract the people, but Hazel Kirke is not in keeping with the house in which it is presented, and the manager, if he is wise, will make a change as soon as something else may be got ready. Edwin Booth visited the beautiful edifice the other night, and his verdict was—"It is a paradise of theatres." Come, Mr. Mackaye, we have seen and admired your theatre; now let us have something to see and admire on its stage.

Unknown has been drawing very well at Haverly's, and the audiences seem well pleased with Mr. Stevens' play and Mr. Stevens' acting. Of both we have spoken at length before, and there is nothing new to add—except that the present company is the best that the star has had to support him here in New York. Dramatically, there are many weak points in the construction of Unknown, but there is also much that is worthy and deserving of praise. The engagement with Stevens was but for two weeks, and next Monday Salsbury's Troubadours in their very amusing entertainment, The Brook, will make their appearance.

Mr. Mayo is getting on very well at the Olympic as a metropolitan manager. It is not every man who can take a house that has hanging about it the dark savor of failure, and push it immediately into comparative prosperity. This is, however, what Mayo has done, and he deserves more credit for it than he gets, too. He keeps on Davy Crockett for the present, but The Streets of New York, which will be the next production, is underlined.

Mr. Abbey is giving at Booth's the best Sunday night concerts given in New York this season. The last was an unusually good one, and its excellencies were appreciated by a good-sized audience. The programme was well made up, and included solos by Mlle. Carreno, who is a good pianist but a very bad dresser; Levy, who awakened considerable enthusiasm with his cornet; Amy Sherwin, a rather pleasing soprano, whose light voice is adapted very well for ballad singing; Charles Fritsch, who happened to be in poor voice and sang badly; and last, but by no no means least, the Spanish Students, who received the usual number of encores, and who played exceedingly well.

—George Morgan and his daughter Maud will give a series of harp recitals at Chickering Hall, beginning Feb. 18, and extending into next month.

On the night of the 13th a fire occured at the Delevan House, Hornellsville, and the ladies of Mahn's Opera company lost a portion of their wardrobe.

—Oscar Dryer is once more attending to the advertising department of The New York Mirror. He is very well acquainted in the profession, and at the same time popular.

THE USHER.

Charles A. Byrne has an exceedingly uninviting future to look forward to, and I wonder how he relishes it. The succeeding few weeks will be eventful ones in his checkered career, and the contemplation of a set of prison bars down a vista of fast multiplying legal difficulties, can hardly be agreeable. Whether Byrne is convicted and sent to the penitentiary, or whether he is acquitted of the crime with which he is charged, he is nevertheless from to-day a marked man. Even his confederates have gone back upon him. He is but reaping the just reward of his audacious career.

When Byrne wanted to find bail last Saturday he applied in vain to his confederate and alleged friend, Josh Hart, to procure it for him. That worthy made the assertion that he would not cross the street, even, to serve such a purpose. The information that led to the discovery of the illegal marriage with Alfa Merrill, was given by his fellow employes, Gus Heckler and Ed. DeNyse. The newspaper men that he has reviled have their opportunity now to administer deserved punishment, and they take advantage of it. You are hedged in on every side, Byrne, and there is no escape for you. I do not pity you in your abject misery. The memories of the wrongs you have committed, the fair names you have blasted, the reputations you have destroyed, arise and cry in mighty chorus to be avenged. And they will be avenged, Byrne. It was but a matter of time. You could not go on thus forever. The end that was inevitable is rapidly drawing near.

People have said: "If Byrne is unprincipled, you cannot deny that he is clever." I defy any man or woman who knows to point out to me a single product of Byrne's mind that is bright or clever. There is not an article that he has ever written himself for the Dramatic News that was out of the ordinary way. The brains expended on the News were not supplied by Byrne. His course in putting himself within the shadow of the law surely does not entitle him to be called clever; it rather shows him to the world as a fool. No sensible man would have planned and executed the crime of marrying two wives, and then publish an announcement of the same in the columns of his own paper, thereby stirring up the law and placing himself within its cast-iron grasp.

Take my word for it, Byrne is not a clever man. He is the most foolish sort of fool.

The ballet-girl who comes under the head of coryphee on the bills, and who periodically comes before the public every time a spectacle is produced, is a strange creature. She lives no one knows where, and exists no one knows how, in the intervals between the display pieces which always call her to the front. "My leg is my fortune, sir," she said; but if her resources are measured by the size of her pedal adornments she must fare badly indeed. Monday night saw her out in all her glory, upon her native heath—the stage of Niblo's Garden. She was more attenuated than ever as to her limbs, and had a half-inch or so of rouge laid over the greater part of her blooming countenance; the perennial and ghastly property smile lingered about her pinched lips, and she hopped, skipped and jumped about with all her ancient vigor. Poor creature! What is there in your half-starved milliner's face, with its sunken eyes and hollow cheeks, to attract the crowd of gaping men you see before you on the other side of the footlights? And yet they will pay their dollars gladly to gloat over your jaded face and faded charms. You are different from the rest of womankind. They die; you don't! You live forever!

A rather tall man, with a very red face, an eye-glass, a dress suit, a supercilious smile, and three lady companions sat in the lower right-hand box at the Park Theatre last Monday night when Engaged was presented. The man was W. S. Gilbert, Gentleman. This title may now be applied to him with perfect truth, for he deserves it. He has been taught that Americans will not brook the triflings of ostentatious snobs, and he has applied the lesson to himself to good advantage. Monday night he conducted himself like a gentleman. A little longer sojourn in this blarsted country, Mr. Gilbert, I think will most emphatically improve you and your writings.

The opera-glass boy has, comparatively speaking, disappeared from the lobbies of our theatres. His cry was always, heard outside of every place of amusement, "Opera-glasses!" but the familiar strains of his musical voice are heard no more. Why? Has the theatre-going portion of the population provided themselves with lorgnettes, or has he been shut down upon by the managers as an unmitigated nuisance. It was disagreeable to hear him offering his pearl and leather covered possessions through the baize door after the curtain had gone up.

Considerable interest has centered in the rumors concerning Mart Hanley and his departure from Wall's Agency. The truth of the matter is as follows: Mr. Hanley found that the agency business had drifted into other channels, and that there was nothing to be made by retaining his connection with Wall's establishment. He therefore accepted a position with Bartley Campbell to look after the author's interest in the Fairfax company on the road, in which capacity he is now acting. Mr. Hanley does not dissolve his partnership with Harry Wall, but keeps his interest in the agency until the first of next May, when the contract between them is at an end. He will then devote his attention toward the organization of the Harrison burlesque party.

—Evangeline will be put upon the road next season with an enlarged company. J. J. McNally will manage it.

Charles Gilday and Fanny Beane, late of the Pathfinders, will go out with Tony Pastor's traveling company this season.

—J. J. Spies, who a short time ago established a Dramatic Agency in The Mirror Building, has thus far had flattering success.

—Reeve's Original Park Garden Opera company, an Eastern organization, is doing New England towns with success. They do Chimes of Normany and—occasionally—Pinafore.

PROFESSIONAL DOINGS.

—Consummate Ass Byrne.

—Buffalo Bill appears at the Novelty, Williamsburg, 23d.

—Dramatic News—Settling. Alfa—Sinking. Byrne—Sunk.

—Annie Ward Tiffany and company appear in Chicago week of 23d.

—Princess Toto opens at the Park, Philadelphia, March 1, for one week.

—The Pacific Slope season with Sam Colville has been immensely profitable.

—Buffalo Bill has presented John Ogden, his agent, with a handsome gold watch.

—H. C. Jarrett has sold a one-third interest in his Fun on the Bristol to E. E. Rice.

—J. J. McNally, one of the authors of Revels, has just completed a new burlesque for E. E. Rice.

—It is said that Frank E. Aiken and Wood of Wood's Museum, Philadelphia, propose to start a museum in Chicago.

—D. B. Hodges, agent of Denier's Humpty Dumpty, was presented with a pair of hatchet-shaped sleeve-buttons the other day.

—There is an Oneida Community Pinafore company. It is afflicted with a surplus of sisters, cousins and aunts. But how do they pick out the cousins? A performance was given at Oneida on the 9th.

—Collier's Union Square combination played on the 10th in Whitney's Grand Opera House, Detroit, to $700, and that against Her Majesty's Opera troupe. Detroit is a good city for a positive attraction.

—Messrs. Strobridge & Co., the great lithographing firm of Cincinnati, have an office in The Mirror Building, in charge of Mr. Young, a practical workman, who is an agreeable gentleman to deal with.

—Messrs. Spalding and Norton have taken a thirty years' lease of the Grand Opera House, St. Louis, and will rebuild it at an expense of $50,000. They are determined to make it the handsomest theatre in the West. Mr. Norton will remain the manager, and Mr. Spalding continue at the Olympic, their interest in the two houses to be mutual.

—Aldrich and Parsloe got away from Cincinnati with a nice "pot o' money" despite the fact that they played against Mapleson's Opera company. The Partners would not pale even before Barnum's circus. They can pull off the roof of a tenement house, and draw through forty acres of Texas mud. The Chicagoans appreciated them $11,000 worth last week.

—The business of Smith and Mestayer's Tourists at the Park, Philadelphia, has been something unprecedented. When they reach Haverly's Theatre, Chicago (3,100 seats), they will probably find a limit to their drawing powers. The success of the Tourists puzzles the shrewdest, with one exception—and that exception is John P. Smith, who knows just what will draw.

—Elliott Barnes is organizing a company to start out March 29 with his successful drama, Only a Farmer's Daughter. Mr. Barnes will play the star part himself. D. W. Waller will be stage manager. The company will be an exceptionally strong one, and will probably include Emma Waller. The Eastern circuit will be toured, beginning at Bridgeport. Frank B. Murtha will be business manager.

—Harry Grey Fiske of Jersey City, who has an extensive acquaintance among theatrical folk, is getting up a volumne that is destined to have a ready sale. It will consist of sketches, reminiscences, and stray thoughts from the pens of well-known actors and actresses. Such a work was published in London some years ago, and was largely sought after. The present work will be in press before the summer.

—E. V. Skinner, the able assistant of H. W. Fuller, the General Passenger Agent of the Erie Railway, has completed arrangements for the transportation of the "C" Pirates of Penzance company, which opens in Buffalo Saturday next. They have special cars, and carry their own scenery with them. Messrs. Gilbert and Sullvan and D'Oyley Carte accompany the party, and the opera will be produced Saturday under their direction. Mr. Skinner attends to all theatrical traffic over the Erie road.

—Lawrence Barrett's real name is his stage name, and not Brannigan, as is generally supposed. Some years ago a biographical fiend gave him that name, and handed it down in a book to make it more "binding." Since then it has been tossed about by the paragraphers. Mr. Barrett's father's name is also Barrett, and the former inherited his name in a highly proper manner. He wouldn't even use Brannigan for a middle name—it is too long, and he couldn't bear it.

The Variety Theatres.

O. B. Collins in his sensation drama, A Voice From the Streets, is drawing good houses for Manager Aberle this week. The people in the stock company were cast in the support. The introductory sketch is called The McCreedies. The new faces in the olio are James Powers, Geyer and Mackie, Ida Fields and Thomas and Mury, assisted by Capt. Ebb, in a sketch called O'Donoughues' Arrival. Tourists in an Emigrant Train will be put on the 23d.

It is generally understood nowadays that Manager Tom Donaldson offers the best variety show on the East side. His bill this week certainly shows a determination on the part of the management to present only the best available talent. For instance, there are Kelly and Ryan, Bryant and Hoey, Viola Clifton, Dutch Mendels, the Dockstaders, Hallen and Hart, Louise Montague and Bobby Newcomb in a sketch; Minnie Lee, Hines and Blossom, Daisy Remington and Tom English. Cremated by Wholesale is the afterpiece.

Made a Hit.

Miss Adelaide Detchon, a charming little lady and one of the most delightful elocutionists in the country, made an enormous hit at Sinn's Brooklyn Park Theatre, on the occasion of her first appearance there, last Monday evening. Miss Detchon is a member of the Boston Theatre Company, and, by permission of Tompkins and Hill, was engaged by Col. Sinn for the roll of Agnes in Bronson Howard's "Wives," the part taken by Chatharine Lewis at Augustin Daly's, recently. The selection has been creditable to the Colonel's good judgment, for the character could not have been better sustained, or an artist have made a more instant bound into public favor. In the second act Miss Detchon introduces two readings, Browning's "Robert of Lincoln" and the "Bugle Song" from Tennyson's "Princess," which are so effectively rendered as to carry her hearers fairly by storm, and evoke as enthusiastic recall as a delighted audience ever demanded.

Next week Miss Adelaide Detchon will appear at the Brooklyn Academy of Music with the Ideal Pinafore Company, singing the part of Hebe; and on the week following will probably return to the Brooklyn Park as Moya in support of Boucicault in the "Shaughraun." It is said that a prominent New York manager is offering extraordinary inducements to Miss Detchon to add her personal and artistic graces to the attractions of a metropolitan company.

"Hiawatha."

This musical extravaganza, which is the joint work of Nathaniel Childs and Manager Edward E. Rice, the youthful father of a large family of American popular songs and ballads, will be produced at the Standard Theatre Saturday evening next, 21st. It will be a novelty to our theatre-going public, as, since Evangeline was first produced in this city, we have had no purely American operatic extravaganza with entirely original music composed by an American. English and French comic opera we have had to satiety, but our home composers, at least so far as New York was concerned, have not entered the field.

Mr. Rice takes advantage of his present successful season at the Standard to offer for praise or condemnation his latest work. After having heard his music at rehearsal sung by the carefully-selected and unusually large chorus which he has secured, we have no hesitation in saying that Mr. Rice need not fear a failure. To our mind his Hiawatha music is vastly superior to that which so charmed the public in Evangeline. It has more depth, more solidity, without being heavy; just as much melody, but more skill in the arrangements by which effects are secured. Many of the numbers are destined to be very popular, and will probably in time be as great a nuisance to the public as the Pinafore airs. The piece is replete with fun, and has many novelties which will test the risibilities of the auditors. Mr. Edouin as Penn Brown, a Quaker, will be seen in a character diametrically opposite to anything he has hitherto done, and he will prove full of laughter-provoking elements. The twins, an odd conceit, personated by Messrs. Harrison and Dixey, form a team which cannot fail to draw forth the laughter and applause of all.

The piece will be beautifully costumed and elaborately set—so says the management; and Mr. Rice's past record warrants us in believing that we shall see a production complete in all its particulars. The scenery has been painted expressly by Voegtlin, and the exterior of Mr. Lo's wigwam, with a waterfall in the rear, and a fine snow-storm scene, will be among the scenic features. Mr. Rice has also, during his two weeks' stay in New York, produced three or four new oddities in music which his friends think will be certain of success. The house should be crowded Saturday night.

Manager E. E. Rice has joined the ranks of the great managers, and is determined not to go too steep in the midst of the fast-growing monopolies. He has already, besides his Surprise Party and his Evangeline comb., secured, with J. E. Nunnemacher the recent great success, Hearts of Oak, which they will play in New York and Boston; and last week he purchased from Mr. Jarrett a half interest in Fun on the Bristol. He is also contemplating the securing of a theatre in New York for next season. We wish him success.

An Opinion From a Queer Source.

Mr. Oakey Hall is a gentleman who possesses wide and comprehensive knowledge. He has in his lifetime been ever prominently before the public as lawyer, politician and journalist. His fellow-citizens esteemed him sufficiently to elect him to the highest city office they had it in their power to give—the Mayoralty of New York. As a shrewd and clever lawyer he was a success; as an actor—he was a failure. To-day he is the editor of the World, one of the leading journals of America, and contributes to that paper many of the articles that have done much toward strengthening and improving its columns. In short, he is a man of culture, varied attainments, and he possesses an inexhaustibel knowledge of men and things.

Mr. Oakey Hall, in the course of a conversation with a member of The Mirror's staff the other day, made the following assertion:

"A dramatic paper in New York cannot pay unless it is carried on upon a policy of blackguardism and blackmail. Of necessity this is the case. The legitimate field open for such papers is so restricted that there is not a chance for large profit or even a fair remuneration, unless the publication be built upon a dishonorable basis."

Mr. Hall was never more mistaken in his life, and the whole community knows that, clever man that he undoubtedly is, there has been more than one instance in which his judgment has been vitally in error.

The argument that utterly repudiates and refutes his statement may be seen every week. An argument literally in black and white, an argument indisputable and paramount. You need not search far for it. You have it before you.

It is the New York Mirror.

Starting in alone and unaided; fighting a battle that at the time seemed almost hopeless; with unswerving, unflinching integrity the New York Mirror laid down for itself a straightforward course. It steered clear of all the blackguardism that Mr. Hall thinks must be inseparable from the successful dramatic newspaper; it leveled its lance only at the evils that beset the profession in whose interest it was conducted; it strived to treat its friends with firmness and universal impartiality; it was what it was intended to be, the reliable and useful organ of the theatrical managers and the dramatic profession of America.

How it has succeeded all our readers know.

To-day the New York Mirror can prove that it has the largest bona fide circulation of any dramatic paper in this country. It counts as it friends all the reputable and respectable people engaged in the theatrical business; the advertising columns amply verify that.

Mr. Hall, this does not tally with your idea of the financial aspect of legitimate dramatic journalism; it collides with your statement that "a dramatic paper in New York cannot pay unless it is carried on upon a policy of blackguardism and blackmail."

In short, you have made another mistake.

Peculiar License in Acting.

It does destroy the illusion to see a dead man on the stage start to get upon his pins before the curtain is fairly lowered, or to see Hamlet appear before the curtain after he has expired according to the most approved fashion. The following facts, relative to these little anomalies or inconsistencies, are clipped from Macmillan's Magazine:

The story is perhaps sufficiently well known of the celebrated English actor, Powell, who sought in vain one night for a supernumerary named Warren, who dressed him, but who on this occasion had undertaken to play the part of Lothario's corpse in The Fair Penitent. Powell, who took the principal character, called out in an angry tone for Warren, who could not help raising his head from out the coffin and replying: "Here, sir." "Come, then," continued Powell, not knowing where the voice came from, "or I'll break every bone in your body." Warren, believing his master to be quite capable of carrying out his threat, sprang in his fright out of the coffin, and ran in his winding-sheet across the stage.

A distinguished tenor, the late Signor Giuglini, being much applauded one night for his singing in the Miserere scene of Il Trovatore, quitted the dungeon in which Manrico is supposed to be confined, came forward to the public, bowed, and then, not to cheat the executioner, went calmly back to prison.

A much more modern story of the confusion of facts with appearances is told, and with truth, of a distinguished military amateur, who had undertaken, for one occasion only, to play the part of Don Giovanni. In the scene in which the profligate hero is seized and carried down to the infernal regions, the principal character could neither persuade nor compel the demons, who were represented by private soldiers, to lay hands on one whom, whatever part he might temporarily assume, they knew well to be a colonel in the army. The demons kept at a respectful distance, and, when ordered in a loud whisper to lay hands on their dramatic victim, contented themselves with falling into an attitude of attention.

Mrs. Farrel, after being hissed in the part of Zaira, the hero of The Mourning Bride, especially in the dying scene, rose from the stage, and, advancing toward the footlights, expressed her regret at not having merited the applause of the audience, and explained that having accepted the part only to oblige a friend, she hoped she would be excused for not playing it better. After this little speech, she assumed once more a recumbent position, and was covered by the attendants with a black veil.

ROSA RAND.
As Mable Clench in Our Girls.
Address this office.

ROSE GRAHAM.
In Bartley Campbell's Galley Slave.
Season 1879-80.

ROSE LEE.
As the Princess Angeline
In Enchantment, at Niblo's Garden.

ROSE LISLE.
Address care NEW YORK MIRROR.

RANDOLPH MURRAY.
As Antipholes of Ephesus with
the J. H. Wallack Company.

ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

SIDNEY SMITH.
H. M. S. Parliament.
E. A. McDowell Co., Canada.

SADIE BIGELOW.
Fairy Brilliante in Enchantment.
Address this office.

SEDLEY BROWN.
Disengaged.
Address this office.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

T. H. BURNS.
In Bartley Campbell's Galley Slave.
Season 1879-80.

T. WILMOT ECKERT.
Leading Tenor.
Care C. R. Gardiner, 12 Union Square.

VENIE G. CLANCY,
Leading Female Roles,
Weathersby-Goodwin Froliques, Traveling

VYVYAN PALGRAVE.
Leading or Juveniles. Address care of F. J. Healy, 164 La Salle Street, Chicago, Ills.

W. S. SCHMITT.
With Bowers-Thompson Comb. Season 1879-80. 61 W. Main St., Louisville, Ky.

WILLIAM H. NEWBOROUGH.
Second Tenor.
Daly's Theatre.

W. D. TURNER.
Agent for Frank Chanfrau.
Address this office

WALTER EDMUNDS.
Daly's Theatre.
Season 1879-80.

UNION SQUARE THEATRE TRAVELING COMBINATION.

Mr. Palmer respectfully announces to his fellow managers and the public that he has arranged for the ensuing season to have the recent popular successes of the

UNION SQUARE THEATRE

represented throughout the country, with new and elegant scenery and a carefully selected Company of artists.

The Repertoire of the Company will consist of THE BANKER'S DAUGHTER, THE DANICHEFFS, and A CELEBRATED CASE.

The whole to be under the management of Mr. JAMES W. COLLIER.

Managers desiring dates should address, JAMES W. COLLIER, Union Square Theatre, Or, Mr. C. T. ATWOOD, Business Agent.

A. M. PALMER.

HELMER & GLUTH.

73 EAST THIRTEENTH STREET, between Fourth Avenue and Broadway.

WIGS & THEATRICAL TOILET SUPPLIES.

Powders, Paints, Creams, &c. We control the manufacture of the

NEW STANDARD WIG

by patent. Superior to any other make in point of excellence and durability.

SEND STAMP FOR PRICE-LIST.

SINK'S OPERA HOUSE.
ROME, N. Y.

A. J. SINK.....Proprietor.

Rent per night $35. Only first-class companies played on per cent.

W. S. SINK.....City Bill Poster.

HYDE & BEHMAN,
Proprietors and Managers
Hyde & Behman's Theatre,
BROOKLYN.
Theatre, Season
Address

SEASON OF 1880-81.

MANAGERS

ATTENTION!

To act as New York Agent for securing attractions for the coming season for their respective Theatres, I have already arranged with the following cities:—

NEW YORK,	PORTLAND,
CHICAGO,	PHILADELPHIA,
SAINT LOUIS,	ROCHESTER,
MINNEAPOLIS,	NEW HAVEN,
CINCINNATI,	NEWARK, N. J.
NEW ORLEANS,	SCRANTON,
BALTIMORE,	READING,
WASHINGTON,	WILLIAMSPORT,
BROOKLYN,	LANCASTER,
WILLIAMSBURG,	CANTON, O.
ALBANY,	COLUMBUS, O.
UTICA,	FORT WAYNE,
SYRACUSE,	TOLEDO, O.
BUFFALO,	GRAND RAPIDS,
CLEVELAND,	LANSING, MICH.
PITTSBURG,	INDIANAPOLIS,
SAN FRANCISCO,	TERRE HAUTE,
DETROIT,	EVANSVILLE,
LOUISVILLE, KY.	ST. PAUL.

I handle next season more first-class attractions than all the

Dramatic Agents Combined

AND THEN

MULTIPLIED BY FIVE.

The FOUR COLOSSAL ATTRACTIONS OF MANAGER J. H. HAVERLY.

The DIFFERENT PLAYS, ORGANIZATIONS AND COMBINATIONS CONTROLLED OR OWNED BY BARTLEY CAMPBELL.

ALL THE NEW YORK BUSINESS OF GILBERT AND SULLIVAN'S OPERA COMPANIES.

FANNY DAVENPORT,
CLARA MORRIS,
ALDRICH AND PARSLOE,
DENMAN THOMPSON,
SMITH AND MESTAYER'S TOURISTS,
FRANK MAYO,
BARNEY MACAULEY,
TONY DENIER,
ALICE OATES,
BERGER FAMILY,
BUFFALO BILL,
CRITERION COMEDY CO.,
GILL'S PLEASANT PARTY,
JOHN A. STEVENS,
SALSBURY'S TROUBADOURS,
GRAU'S FRENCH OPERA,
JOS. MURPHY,
MILTON NOBLES,
KIRALFY'S ENCHANTMENT
AND BLACK CROOK,
NIGHT ON THE BRISTOL,
OLIVER DOUD BYRON.

Any theatre in the U. S. or Canadas desiring to secure the advantage of my services, will please make application at once.

REMEMBER

I WORK FOR BUT ONE MANAGER IN ANY ONE CITY.

C. R. GARDINER,

AMUSEMENT BROKER,

12 UNION SQUARE, NEW YORK CITY.

☞ Reasonable Terms with the smaller inland cities.

GREENVILLE
OPERA HOUSE
GREENVILLE, SOUTH CAROLINA.
THE "UNION SQUARE" OF THE SOUTH.
J. W. NORCROSS, JR., Lessee and Manager.

A model theatre, new and elegant, with all modern improvements. Capacity, 800. Population of city, 7,500. Situated on the Charlotte and Atlanta Air Line R. R., at the junction of the Greenville and Columbia R. R. Liberal sharing terms or rent.

NOTICE.

I will fulfill all engagements made with the Academy of Music of this city (recently destroyed by fire), on same terms and conditions of contract with said house, providing they do not occur on dates already filled. The Opera House is now the only theatre in the city. Terms of rental remain the same and first-class companies played on liberal sharing terms. J. W. NORCROSS, JR., Manager, Greenville Opera House, Greenville, S. C.

ROYAL
OPERA HOUSE,
TORONTO, CANADA.

Mr. M. KERO.....Lessee.
Mr. LUCIEN BARNES.....Manager.

Having assumed the management of this popular theatre for two years, I would be pleased to hear from all good attractions. Will play from one to four weeks in Canada.

Address LUCIEN BARNES, Manager,

Or, C. R. GARDINER,
12 Union Square, N. Y.

GERMANTOWN
OPERA HOUSE,
GERMANTOWN, PHILADELPHIA.

CHAS. W. BOLTON.....Lessee and Manager.

The manager of this new and elegant bijou theatre is now prepared to arrange sharing or renting terms with

FIRST-CLASS ATTRACTIONS ONLY.

Seats 700. Scenery by Russell and Richard Smith. Opera chairs covered with red plush. Dressing-rooms heated by steam, etc.

Address as above, or
C. R. GARDINER, 12 Union Square, N.Y.

ST. LOUIS, MO.
OLYMPIC THEATRE,

CHAS. A. SPALDING....Proprietor & Manager.

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

Address all communications to

JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

NEW OPERA HOUSE.
YPSILANTI, MICH.

Just erected at a cost of over $18,000. All modern improvements. Everything complete. Now ready for rent, or will play first-class combinations on shares. Address
OPERA HOUSE COMPANY,
Ypsilanti, Mich.

TAYLOR'S OPERA HOUSE,
TRENTON, N. J.
SHARING TERMS ONLY.

None but first-class attractions admitted. Nights limited to the requirements of the city. Grand orchestra of forty pieces furnished when needed. Legislature in session January, February and March.
Address JOHN TAYLOR, Manager.

GRISWOLD OPERA HOUSE.
TROY, N. Y.

This house has been newly painted and refitted throughout and entire new scenery added. Will play first-class combinations on sharing terms or rent. Have open dates in March, April and May.
Address W. D. VAN ARNUM, Manager.
Or, C. R. GARDINER, 12 Union Sq., N. Y.

GRAND OPERA HOUSE.
SYRACUSE, N. Y.

This house is finished in the most magnificent manner, and after the style of a regular modern theatre, with parquette, parquette circle, balcony and gallery.

First-class attractions will be liberally dealt with. Address
LYNCH & MOORE, Proprietors,
Syracuse, N. Y.

OWENS' ACADEMY OF MUSIC,
CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,
Charleston, S. C.

ANNIE WARD
TIFFANY
In her Great Success.
THE
CHILD STEALER
SUPPORTED BY HER OWN COMPANY.
EN-ROUTE TO CHICAGO.
OPENING AT
Hamlin's Theatre, Feb. 23.
ONE WEEK.
CHAS. H. GREENE.....MANAGER.

THE HIT OF THE SEASON!
AUGUSTIN DALY'S MOST BRILLIANT COMEDY, ENTITLED
AN
ARABIAN NIGHT.
MISS CARLOTTA EVELYN & EDWIN F. THORNE.
WITH THEIR SELECTED COMPANY.

EXTRACTS FROM THE PRESS.

The most sparkling and amusing comedy ever played here, and calls for the best audiences that any city can produce.—Oswego Palladium, Feb. 10, 1880.

Certainly an audience was never better pleased in Syracuse. From first to last the auditors were convulsed with laughter, and there was not a moment the play was not interesting.—Syracuse Courier, Feb. 11, 1880.

For thorough enjoyment, we must confess we never saw its equal. Nothing more laughable in conception, pointed and witty in dialogue, absurd in situations or rich in costume, was ever presented here.—Syracuse Standard, Feb. 11, 1880.

We find that the extravagant notices of our exchanges have been fully deserved.—Syracuse Herald, Feb. 11, 1880.

The company is in every particular more than capable to do the play full and complete justice. It is not saying too much to assert that in some respects the performance of the play in Syracuse is better than at its original production at Daly's Theatre, New York, where it enjoyed a long and prosperous run.—Syracuse Daily Courier, Feb. 12, 1880.

ROUTE:—Feb. 16, Grand Opera House, Toronto; Feb. 23, Academy of Music, Montreal.

All communications addressed to GEO. H. CASSIDY, 12 Union Square, N. Y.
Care C. R. GARDINER.

KATE GIRARD
—IN—
ELLIOTT DAWN'S BEAUTIFUL COMEDY-DRAMA,
PREJUDICE
—OR,—
SOCIETY VS. STAGE.

ACT I.—PARLOR THEATRICALS. ACT II.—FROZEN MUD. ACT III.—BEHIND THE FOOTLIGHTS. ACT IV.—AN AFFAIR OF HONOR. ACT V.—IMMOLATION.

Supported by the following Powerful Cast of Metropolitan Favorites:

L. M. McCORMACK, HARRY EYTINGE, LEWIS BAKER, MATTHEW HOLMES, GEO. MIDDLETON, D. C. LONGWORTH, MAURICE STRAFFORD, J. W. ARCHER, CHAS. TENNIS, The Misses EVA GLENN BARKER, HELEN VINCENT, ETHEL GREY AND MRS. HOLMES.

The Grandest Dramatic Surprise of the Day.

Opinions of the Press in Her Majesty's Domain and the States.

A first-class play in a new line.—Montreal Evening Post, December 31.

Prejudice will doubtless prove a drawing attraction whenever produced. It is well written and a strong play.—Rochester Morning Herald, January 27, 1880.

The fashionable, artistic and financial success of the day. All in all, a grand dramatic surprise.

The new and striking comedy, Prejudice, is a good entertainment, and deserves liberal patronage.—The Syracuse (N. Y.) Standard, January 20, 1880.

The story of the play is well told, the plot is put together in good style, and the situations are genuinely novel. The vision scene is effective and novel, and the performance as a whole is excellent.—Courier, Buffalo (N. Y.), January 22, 1880.

There is nothing unclean or disgusting about the plot, which is something that can be said of only a few modern plays.—Daily Republican, Meriden (Conn.), December 26, 1879.

Miss Girard, who assumes the character of Nemo the Actress, is an artist of unusual ability. She is withal a remarkably beautiful woman, and displays a power in the above character which is really wonderful.—Press and Knickerbocker, Albany (N. Y.), January 9, 1880.

Sensation seems to have been carefully avoided by the author, but in its place he has given natural and consistent characters, appearing in natural and consistent scenes. Character is not a sacrifice to incident, but the nature of the piece gives every opportunity for the introduction of exciting scenes and dramatic situations, and it is improved in perfect good taste.—Democrat and Chronicle, Rochester (N. Y.), January 27, 1880.

There is much in Prejudice that warrants words of hearty praise. * * * The theme has been elaborated by the author with much skill and force. It bears evidence of careful writing, and evinces familiarity with the technical requirements of the stage.—Evening Express, Rochester (N. Y.), January 29, 1880.

Miss Girard's appearance warrants the announcement that she is the most beautiful actress of the day. * * * The play abounds in sentiment, satire and sense, about equally commingled, and is of absorbing interest.—Daily Courier, Syracuse (N. Y.), January 29, 1880.

ELLIOTT DAWN, Proprietor and Manager. Address C. RANDOLPH GARDINER.

GREAT SUCCESS
—OF—
MISS MINNIE PALMER,
THE FAVORITE NEW YORK ACTRESS, AND
WILLIAM J. SCANLON,
The Famous Comedian and Irish Character Actor, in
MINNIE PALMER'S BOARDING-SCHOOL,
THE PARK THEATRE, PHILADELPHIA FILLED TO OVERFLOWING, FOR ONE ENTIRE WEEK. THE PRESS UNANIMOUS IN ITS PRAISE. BY FAR THE GREATEST SUCCESS OF THE SEASON. TIME ALL FILLED.

THE FLORENCES
IN THE
MIGHTY DOLLAR.
ROUTE 1879-80.

Dubuque, 13th, 14th; Clinton, 15th; Rock Island, Ill., 16th; Iowa City, 17th; Des Moines, 19th; Council Bluffs, 20th; Omaha, Neb., 21st; Lincoln, 22d; St. Joe, Mo., 23d, 24th.

Permanent Address, 5th Avenue Hotel, N. Y

PROCESS AND PHOTO-ENGRAVING.

PERLEY'S IDEAL PINAFORE CO.
MISS JOSEPHINE PERLEY...Manageress.
EN-ROUTE. NEW ENGLAND CIRCUIT.

PERLEY'S UNION SQUARE COMEDY CO.
MISS JOSEPHINE PERLEY, Manageress.
Will shortly begin their dramatic season with Wallack's New York success, SNOWBALL.
Time rapidly filling. Address
JOS. I. DOWLING,
10 Hotel Boylston, Boston, Mass.

MADAME P. A. SMITH,
THEATRICAL DRESSMAKER.
MODES DE PARIS.
1117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.
All the latest Parisian Fashions received at our establishment as soon as issued in Paris.
Actresses will find it to their advantage to give me a call.

THE LINGARDS
ARE NOW PLAYING IN AUSTRALIA,

And will not return to America till September, 1880. All letters to post-office, Melbourne, or 126 E. 37th Street, New York.
WM. HORACE LINGARD. ALICE D. LINGARD.

MISS MAUDE GRANGER.
ENGAGED FOR LEADING BUSINESS
IN FAIRFAX AND THE GALLEY SLAVE
Beginning at Haverly's, December 1.
Address care this office

CATHERINE LEWIS,
PRIMA DONNA.
Daly's Theatre.
Address care of NEW YORK MIRROR.

MISS IDA JEFFREYS.
AS JUNO TEMPLE IN BARTLEY CAMPBELL'S FATE.
ALMAYNE COMEDY DRAMATIC CO.

D. H. HARKINS,
Starring Tour, England
PERMANENT ADDRESS,
American Exchange, 449 Strand, London, Eng.

GERTIE GRANVILLE,
PRINCIPAL SOUBRETTE,
CALIFORNIA THEATRE.
SAN FRANCISCO, CAL.

HAVERLY'S THEATRE,

NEW YORK CITY,

COMMENCING MONDAY, FEB. 23, 1880.

CARNIVAL NIGHTS OF FUN!

"Let sober thought for once be cast aside.
Whilst Folly's hobby-horse we sit astride.
Nonsense, now loose, shall run its fullest tether;
Momus and we will all run mad together."

Engagement of the world renowned fashionable amusement attraction,

SALSBURY'S

TROUBADOURS

THE ORIGINALS OF THIS STYLE OF ENTERTAINMENT IN AMERICA,

COMBINING

FUN, WIT AND MUSIC

IN HARMONIOUS BLENDING.

FROM THEM HAVE SPRUNG MANY IMITATORS, BUT THE TROUBADOURS STAND TO-DAY A HOUSEHOLD WORD, NOT ONLY IN AMERICA, BUT IN ALL PARTS OF THE GLOBE. THEIR PERFORMANCE OF THEIR

WITTY EXTRAVAGANZA,

THE

BROOK

Having been acknowledged the embodiment of

GENUINE ORIGINAL FUN.

The greatest proof of their success and standing is the fact that their style of entertainment has been copied and taken as a foundation for other organizations who signally fail to present that refined performance which is so peculiar to

THE SALSBURY TROUBADOURS

TROUBADOURS

☞ MR. HAVERLY pledges himself to produce THE BROOK in every way worthy his magnificent theatre, and regrets that the engagement is limited to

THREE WEEKS.

BLACK VENUS.

LA VENUS NOIR.

THE

KIRALFY BROS.

having secured direct from the author, MONS. ADOLPH BELOT, the EXCLUSIVE AMERICAN RIGHT of the greatest Parisian SPECTACULAR SUCCESS,

LA VENUS NOIR.

BLACK VENUS.

are now making immense preparations for its early production in this country, when it will be produced complete in all its details, as presented nearly

200 TIMES

AT THE CHATELET THEATRE, PARIS.

WILL SHORTLY PRODUCE

AROUND THE WORLD IN 80 DAYS,

with wardrobe, scenery, etc., all from Europe.

MILLARD'S ECCENTRIQUES.

HARRISON MILLARD, W. H. SINGLETON, } .....Proprietors.
W. H. SINGLETON, ...Manager

In their Two-Act Operatical Burlesque-etta,

"OUR PHOTOGRAPH PARTY,"

Founded on Longfellow's Poem,

EVANGELINE.

The libretto of the above was written by Mr. W. H. Singleton, for the past four years Assistant Stage Manager of Rice's Evangeline Combination. The music has been specially composed, selected and adapted by Harrison Millard, Esq., the eminent Composer, Author, Actor and Singer, and comprises the choicest gems of the present time.

The company is one of the strongest ever combined for the rendition of Light Operatical Burlesque, and consists of the best burlesque artists in the profession.

The play is replete with Comical Situations, New Scenic Effects, Brilliant Music, Wit and Humor, and unlike any previous production of its kind.

The finest stand and window printing.

Time rapidly filling. Address communications, W. H. SINGLETON, 124 Fifth Avenue.

DER SEECADET

English Version, Libretto, Original Dialogue, VOCAL and ORCHESTRA PARTS together or separate. Apply to

A. ROSSNER,
47 West 27th Street, N. Y.

PLAYS! PLAYS! PLAYS! PLAYS!

...Reading Clubs, for Amateur Theatricals, ...erance Plays, Drawing-room Plays, ...y Plays, Guide Books, Speakers, Pantomimes, Tableaux, Lights, Magnesium Lights, Colored Fire, Burnt Cork, Theatrical Face Preparations, Jarley's Wax Works, Wigs, Beards and Moustaches, at reduced prices. Costumes, Scenery, Charades. New Catalogues sent free containing full description and prices. SAMUEL FRENCH & SON, 38 East Fourteenth St., N. Y.

Another Novelty! Another Novelty!

THE TRAGEDIANS OF KALAMAZOO,

OPENING AT THE BEAUTIFUL

PARK THEATRE, PHILADELPHIA, MARCH 15,

In a Burlesque Musical Comedy, entitled

OUR SCHOOL DAYS

OR, BOYS AND GIRLS AGAIN.

By ROBERT McWADE, Esq.,

Author of RIP VAN WINKLE, Lotta's THE LITTLE DETECTIVE, and very many other successful plays.

THE TRAGEDIANS will comprise carefully selected prominent names from the DRAMATIC, MUSICAL AND VARIETY WORLD, each of whom has attained marked prominence in their respective lines, and secured at a combined salary of OVER $1,200 PER WEEK. Prominent among which are

DELHHANTY & HENGLER, WILLIAM CRONIN, ALONZO SWARTZ, T. WILMOT ECKERT, GERTIE GRANVILLE, NELLIE LARKELLE, LOUISE LEIGHTON, MARIE BERNARD.

The MUSIC will be composed and arranged by MR. BRAHAM, our most popular American musician, and, to sum up, "YOU'LL FIND IT THAT WAY."

Address all business communications, GEO. L. SMITH, Manager,
Care C. R. GARDINER, 12 Union Square, N. Y.

BUFFALO BILL BOOMING!

A SPLENDID WEEK AT THE

WALNUT STREET THEATRE, PHILADELPHIA.

DRAWING THE ELITE OF THE CITY.

THE KNIGHT OF THE PLAINS!

A GREAT HIT IN BALTIMORE! AT FORD'S OPERA HOUSE.

FROM FEBRUARY 23 TO 29,

BUFFALO BILL AND HIS STAR COMBINATION

WILL BE AT THE

NOVELTY THEATRE, WILLIAMSBURG, N. Y.

FROM MARCH 1 TO 7 AT THE

Windsor Theatre, in the Bowery, New York City.

W. F. CODY.....Proprietor and Manager. | COL. PRENTISS INGRAHAM,.....Treasurer.
JOSH E. OGDEN, Business Manager,

To whom all communications for dates and terms should be addressed, No. 245 West Twenty-first Street, New York City.

STANDARD THEATRE.

UNINTERRUPTED SUCCESS.
OUR PATRONS DELIGHTED.
FOURTH WEEK OF THE SOCIETY FAVORITES OF OPERATIC EXTRAVAGANZA ARTISTS.

RICE'S SURPRISE PARTY.

AN IMPORTANT EVENT.
ANOTHER GRAND MUSICAL PRODUCTION by the author of Evangeline.
SATURDAY EVENING, FEBRUARY 21, and every evening, and Saturday matinee at 1:30 p.m., hereafter, until further notice, first production in the Metropolis of the charming new and purely original operatic extravaganza of comic opera, entitled

HIAWATHA.

After Longfellow.

Entire Music by Edward E. Rice.
Libretto by Nathaniel Childs
Scenic Effects by William Voegtlin.
Costumes by Eaves.
Novel Mechanical Effects.
Grand Chorus and Enlarged Orchestra (directed by H. Sator).
And a Superb Cast of Characters, including Every Member of the Party.
Sale of Seats now in progress, and securable two weeks in advance.
Carriages may be ordered at 10:45.

MISS FLORENCE ELLIS,

PRIMA-DONNA ASSOLUTA,

WITH

ELLIS' OPERA COMPANY,

SOON TO TAKE THE ROAD.

ISIDORE DAVIDSON,

CHARACTER AND COMEDIAN IN BENIGHTED.

For terms and dates address ISADORE DAVIDSON, 34 West Twenty-first Street, N. Y.

ELLIOTT BARNES

AS

HAROLD LENNOX

IN HIS OWN GREAT PLAY,

Only a Farmer's Daughter

The Beautiful Young Actress,
ELSIE JEANETTE, as JUSTINE.

EASTERN CIRCUIT, COMMENCING MARCH 29, 1880.
Address C. R. GARDINER, 12 Union Square, N. Y.

ANY MANAGER

Who allows the Goldens, or any other unauthorized company, to play

BARTLEY CAMPBELL'S "FATE"

in his theatre, will be held personally liable, and when visiting New York his body will be attached for the amount.

E. E. BURRILL, Attorney.

JARRETT'S

NEW

DRAMATIC AND MUSICAL EXTRAVAGANZA,

In three acts, entitled

FUN

ON THE

BRISTOL;

OR,

A NIGHT ON THE SOUND.

THE MOST LAUGHABLE PLAY BEFORE THE PUBLIC.

National Theatre, Washington, week commencing Feb. 9.
Leland Opera House, Albany, week commencing Feb. 16.

CONCERT SEASON 1879-80.

The undersigned are prepared to arrange concerts during the approaching season, making engagements of single artists, and forming companies and combinations. Estimates supplied, programmes, circulars and theatrical printing arranged and forwarded, and all details of the concert business carefully and promptly seen to. Under a special authorization to act in their behalf, engagements will be made with the following artistes:

Sopranos: Mrs. Anna Granger-Dow, Gertrude Franklin, Henrietta Beebe; Contraltos: Emily Wynant, Antonia Henne; Tenors: W. Courtney, Ch. Fritsch, Theodore J. Toedt; Boritones: Franz Remmertz, Signor Severo Strini, Fred Steins; Instrumental Virtuosi: Senor Dias Albertini, violin virtuoso; J. Levy, cornet virtuoso; Harpists: Maude Morgan, Mme. Chatterton Bohrer; Pianists: Franz Rummel, S. B. Mills, W. H. Sherwood, W. F. Mills, Florence Copleston Mme. Constance Howard; Accompanists: E. Agramonte, Max Liebling, F. Dulcken, Carlberg's Symphony Orchestra, G. Carlberg, Conductor.

Telegrams and letters (prepaid) promptly answered; correspondence with lyceum committes, literary bureaus and managers solicited.

F. A. SCHWAB, JOHN LAVINE.
Room 7, Steinway Hall, N Y.

EMILIE LEICESTER

ALL TIME ENGAGED FOR DRAMATIC INSTRUCTION TILL MAY 30.

AT WHICH TIME SHE SAILS FOR LONDON, ENGLAND.

PERMANENT ADDRESS;

117 WEST 28TH STREET, NEW YORK.

THEATRICAL SHOES.

347 SIXTH AVENUE.

REGAN'S.

FIRST ANNUAL TOUR.

THE CELEBRATED DRAMATIC ARTISTS,

MR. AND MRS.

HENRY OSBORNE

WITH STRONG DRAMATIC CO.

J. H. HAVERLY'S AMUSEMENT ENTERPRISES.

HAVERLY'S THEATRE, Cor. Sixth Ave. and 14th Street, New York. J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S BROOKLYN THEATRE. Cor. Johnson and Washington Sts. J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S THEATRE, Cor. Dearborn and Monroe Sts., Chicago, Ill. J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S CHICAGO CHURCH CHOIR PINAFORE CO. J. H. HAVERLY, Proprie'r.

HAVERLY'S JUVENILE PINAFORE COMPANY. J. H. HAVERLY, Proprietor.

HAVERLY'S UNITED MASTODON MINSTRELS. J. H. HAVERLY, Proprietor.

HAVERLY'S COLORED GEORGIA MINSTRELS. J. H. HAVERLY, Proprietor.

Also controlling, at all times, a large additional number of Leading Attractions, and always ready to negotiate with Grand Opera, Stars (with or without company), Combinations and Amusement Enterprises generally.

AN URGENT CALL FOR THE RESPONSIBLE MANAGERS. THE IMITATORS IN DIRE DILEMMA.

The figure head freely declares imitations a failure. Their title a hollow mockery. Their magnitude a mere myth. The shrunken solidity a sure sign of a thin treasury. New York State proves a "rocky road" for scorched speculators with spurious shows. "Out of the frying pan into the fire." The modern siege of Troy (N. Y.). "Auld Lang Syne." Rumors of fraudulent representations to hall proprietors. R. R. officials, bill-posters, and others claiming that the imitators are backed by respectable and successful managers of first-class theatres in New York, Boston and Philadelphia. Good news for back-salaried talent, and better for the badly paid printers. Prompt presentation of unpaid accounts to imputed proprietors will test their responsibility.

YOU ENJOY OUR SINCERE SYMPATHY.

HAVERLY'S UNITED

MASTODON MINSTRELS.

J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.

40 PERFORMERS. 40

STILL THE BIGGEST AND BEST IN THE WORLD.

The originals of stupendous enterprises. The reconstructed revivalists of an abandoned art. The fountain head of fresh features. The prop of the profession. Launching the life-saving apparatus that rescued the remains of modernized minstrelsy, and mounted it on a monument that will perpetuate its perfectation, and record the recovery and restoration of refined minstrelsy in the history of amusement innovations, and furnish a model for all others to copy, and for all time to come.

40. THE MASTODONS. 40. 40. THE MASTODONS. 40.

MISS FANNY DAVENPORT

STARRING TOUR.

ROSALIND, IMOGEN, LEAH, JULIET, MABEL RENTFREW, LADY TEAZLE, PAULINE, ETC.

FIRST-CLASS COMPANY.

Time All Filled.

Permanent address, Care NEW YORK MIRROR.

W. DAZIAN,

Importer and Manufacturer

THEATRICAL GOODS,

280 BOWERY, NEW YORK.

Everything necessary for a complete wardrobe. Goods sent C. O. D. A deposit required on all orders by mail.

PEARL EYTINGE

Leading Juvenile.

DISENGAGED.

LAURA DON.

WITH FRANK MAYO'S COMPANY.

Address care NEW YORK MIRROR.

GILL'S GOBLINS.

Proprietors.....WM. GILL and GEO. LOESCH
Under Sole management of WM. C. MITCHELL.

In the romantic musical extravaganza,

OUR GOBLINS.

Written by William Gill, music composed by George Loesch.

The Company comprises the following well-known artists:

CHARLES H. DREW, MARIE ROSTELLE, ELLINOR DEERING, HARRY ST. CLAIR, WILLIAM GILL.

Musical Director.....GEORGE LOESCH

Mrs. Drew's Arch St. Theatre, Philadelphia, Jan. 26, one week; Mishler's Penna. Circuit, to follow, three weeks.

For time after Feb. 21, address WM. C. MITCHELL, Care C. R. GARDINER, 12 Union Square, N. Y.

WITH MR.

J. E. BAKER,

THE DISTINGUISHED

CRAYON ARTIST AND DESIGNER,

In charge of our THEATRICAL DEPARTMENT, customers may feel confident of securing the highest grade of work.

FORBES' LITHOGRAPH M'F'G CO., 181 Devonshire Street, Boston.
SIMMONDS & BROWN, Agents, 863 Broadway, New York.

THEATRE WANTED.

A Responsible Manager of experience desires to lease a first-class theatre in some large city.

Address with particulars, "MANAGER," Care C. Randolph Gardiner, 12 Union Square, N. Y.

THE NEW YORK

CRITERION COMEDY CO.

J. GOSCHE.....Manager.
F. F. MACKAY....Sole Director of Stage Dep't.

SECOND SEASON, 1879-80.

It may be stated at the outset that they proved worthy of the reputation which has preceded them, and even without so good a comedy as Our Daughters would have scored an instant success by reason of the general excellence of their performance.—NEW YORK HERALD.

Certainly no other organization of equal merit in the field of light comedy is now upon the road.—CHICAGO TIMES.

The best comedy combination in America.—DETROIT FREE PRESS.

REPERTOIRE:

The New Comedy in Four Acts, entitled OUR DAUGHTERS, The Great New York Success.

The New Farcical Comedy in Four Acts, FREAKS, Received Everywhere with Uncontrollable Laughter.

And a New Comedy in Four Acts, entitled A TRIPLE COURTSHIP.

Address all communications to J. GOSCHE, Room 7, Steinway Hall, N. Y.

NEIL BURGESS

ECCENTRIC CHARACTER COMEDIAN,

IN D. R. LOCKE'S ("NASBY'S") NEW COMEDY,

WIDOW BEDOTT;

OR,

A HUNT FOR A HUSBAND.

Permanent address, STURTEVANT HOUSE, N. Y.

WEATHERSBY-GOODWIN FROLIQUES.

THE CARDINAL SUCCESS OF THE SEASON.

COMPRISING

ELIZA WEATHERSBY

AND

N. C. GOODWIN, JR.

Supported by a Special Comedy and Operatic Coterie.

1879 AUGMENTED AND PERFECTED FOR 1880

Vieing with organizations of the best and largest ensemble in novelty and excellence. Engagements now closed for Brooklyn, Boston, Chicago and other centres.

Address JNO. E. WARNER, Business Manager, 13 W. 9th Street, N. Y.

DENMAN THOMPSON

AS JOSHUA WHITCOMB.

J. M. HILL, Permanent address, Clark and Madison Streets, Chicago, Ill.

J. J. SPIES,

GENERAL DRAMATIC AGENT,

NEW YORK MIRROR BUILDING,

12 UNION SQUARE, N. Y.

Directly connected with C. R. GARDINER.

All business promptly attended to.